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# Educational SCREEN

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# Visual Instruction News

## CONTENTS

*Papers from St. Louis Meeting of The Department of Visual Instruction*

Some Unsolved Problems in the Development of Visual Education

Preparing Teachers in the Use of Visual-Sensory Aids

The Sound Film as a Teaching Aid

The American Film Institute

Teaching Safety Through Visual Education

What Next in Visual Education?

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MARCH 1936

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# Editorial

AS was done for the Denver meeting of the Department of Visual Instruction last July, THE EDUCATIONAL SCREEN again undertakes to reprint all papers presented at the recent St. Louis meeting. This reprinting will not only serve somewhat as printed "Proceedings" but will multiply the audience for these papers more than a hundred-fold.

In this issue appear the addresses by Anderson, Yeager, Power, Dale, Stack, McClusky, in that order. April will complete the reprint with papers by Baker, Betts, Hansen, Hoban, Perrin, and the Symposium. Regrettably, it is impossible to reprint discussions which arose and comments which accompanied the showings of some excellent teaching films such as "Sound Waves and their Sources", "Volcanoes in Action" (Chicago-Erpi), "London" (Eastman Teaching), "Reproduction in Plants and Lower Animals" (Bell and Howell), and "Cheeka", the skilfully re-edited school version of "The Silent Enemy" (Edwards).

A FURTHER word is in order regarding the first address mentioned above. This concise, trenchant and clear-visioned analysis of the future of visual education was first given by Dean C. J. Anderson of the University of Wisconsin as a luncheon talk during the recent Visual Instruction Institute conducted by J. E. Hansen at Madison. Dean Anderson, despite his terrifically crowded schedule just preceding the St. Louis meetings, graciously agreed to get his words down on paper while the train was carrying him from Madison to St. Louis. The valued manuscript reached visual headquarters in good time but to find place for reading it on the program proved impossible. Reprinting here, however, puts this significant utterance within permanent reference reach of the entire educational field.

FOR lack of space on the D. V. I. page this month, the writer wishes to express here both regret and gratitude regarding the St. Louis meeting. He regrets—and every member present will agree—that the crowded program defeated several efforts for a complete and systematic tour of the justly famous St. Louis Educational Museum of which Miss Amelia Meissner is Director. Many missed seeing in full detail this splendid service plant, beautifully organized, efficiently administered, and meticulously kept. The writer thanks sincerely—and again all will agree—that same Amelia Meissner for her perfect achievement as Chairman of Arrangements for the annual meeting.

NELSON L. GREENE.


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MARCH, 1936

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# Some Unsolved Problems in the Development of Visual Education

By C. J. ANDERSON
Dean School of Education, University of Wisconsin, Madison

THE average educational generalist is no more than a lay observer when he discusses such specialized fields as that of Visual Education. It is with this saving clause that I comment upon what seems to me to be some outstanding and unsolved problems in the field of visual education.

How shall visual instruction be presented to the teacher so that she may be able to use this technique efficiently? Several times a year I am asked to include among the offerings of the School of Education of the University of Wisconsin a course in visual instruction. Up to the present I have not satisfied this demand. I remember the period when experimental work of a pioneer type was being carried on in the field of diagnosis of learning difficulties and remedial instruction. The first inadequate experiments spurred on a legion of investigators until quite a respectable body of literature was available in this field. Soon courses in "Diagnosis of Reading Difficulties," "Remedial Instruction" and "Diagnosis" in other fields began to appear among the educational course offerings of leading schools of education. Rarely is such a course found today. Educators learned that diagnosis of learning difficulties was a fundamental and organic part of every course in techniques of instruction and not an appendage under a separate label. Today in all courses dealing with special or general techniques of instruction, diagnosis of learning difficulties is an integrated and essential unit. It occurs to me that the same course may be followed in the development of visual instruction techniques. If it is an appendage or merely a desirable "follow-up" feature of instructional techniques, then, perhaps, we should minimize its contribution by offering it as a "special course." If it is to become an organic part of all educational procedures, we must recognize this fact by making it an indispensable part of the core courses in teacher training. Purely as a temporary procedure, however, schools of education will in all probability find it necessary to differentiate between teachers-in-service and teachers-in-training in its provisions for inducting them into this new field.

Perhaps the problem of reorganization of curricula on elementary, secondary and college levels transcends all others in importance. Today, in large measure, the contributions of visual instruction receive scant notice in our curricula. At best they are but thriftily footnoted as quasi-entertainment features of an otherwise complete curriculum. Considered in so minor a way, visual instruction will have little legitimate impact upon education. The course of study in every subject of every grade from kindergarten through university must be re-examined and reconstructed to make place for this child of our legitimate affections—not by adding an "ell" or a "lean-to" but by an architectural and building reconstruction of the entire edifice. Some work in this direction has been done. It has been done timidly, apologetically, and ineffectually. A real job awaits someone in this field. The frame of reference is available. Courageous builders are needed.

Have you ever considered how the development of visual instruction will affect the text-books on all levels? At this time probably one can only venture to guess at what will happen. Certainly there will be little need for the inadequate illustrations of the present day text book. Quite as clear to me is the coming elimination of elaborate word-pictures now necessary when one travels in imagination by means of a text book. The moving pictures will revolutionize this. And if sound accompaniment in the form of lectures is available, a large part of the present day text-book may well be dispensed with. The text-book may become merely a briefed outline or a pamphlet. Incidentally, the thriving industry of writing and manufacturing textbooks will not look upon such a change with any great degree of enthusiasm.

The final problem that must be faced in acknowledging this educational child, Visual Instruction, as our own, is a financial one. What will an adequate and properly integrated program of visual instruction cost? Some myopic educators think of this program in terms of one moving picture machine for a school system or for a school building with a free or rental film service from the state. That scarcely scratches the surface. Children will be taught to read in part through this new technique. New steps of learning in arithmetic, correct language usage, literature, geography, history, health, science, correct movements of the arm in penmanship—these are but a random sampling of the impact of this field. A moving picture machine in each building? How entirely inadequate! There must be one in every room from the kindergarten to the graduate school. Millions of dollars must be spent in research, in experimental work and in the development of this new curricular material. One must think

in terms of hundreds of millions of dollars to comprehend its cost. This need not frighten educators. The new contribution will be worth the cost. But with public schools competing with highway construction, unemployment insurance, old age pensions, etc. for public funds, and with cigarettes, chewing gum, cosmetics and automobiles for the individual's funds, the cost of the layette for this educational infant may well crease the brow and whiten the hair of our educational administrators. Along with research and experimentation on the problems of teacher training, curriculum and text-books should go careful study of fiscal policy and financial accounting in order to make adequate provision for visual education.

# Preparing Teachers in The Use of Visual-Sensory Aids

By DR. WILLIAM A. YEAGER
Professor of School Administration, University of Pittsburgh
Pittsburgh, Pennsylvania

JOHN DEWEY in a recent address before the National Education Association made this statement, "Let me say that it would be almost an educational revolution if we were to recognize that we live in a changing social order and proceed to act upon that recognition in our schools . . . our educational system has been an education for a static, a relatively fixed, social order."* Unfortunately, many teachers now teaching in our public schools have been prepared in teacher training institutions in accordance with an educational philosophy which has not recognized this fundamental truth. Classics, languages, politics of a past age, even the social studies themselves have been studied with more emphasis upon what has been and with little emphasis to view life as a continuous adjustment of the dynamic convulsions necessarily present in our immediate human relationships. For the most part, the teachers of our secondary schools prepared in liberal arts colleges as well as elementary teachers prepared in normal schools have been immersed in the influence of the liberal arts tradition.

The Dewey philosophy of education has been a permeating force in an unleavened world. Actuated by these principles, teachers who have really caught the vision of an educational process intertwined with life itself have more recently been guiding and directing boys and girls, actually educating them with all of the implications of the term education. Under dynamic leadership, new patterns of an educational process have been cut along new lines,—Winnetka, Dalton, Activity—The New Education. Almost as soon as formed, these new educational patterns have been placed on the "spot" by a resisting educational fraternity always looking backward. It has been hard to uproot memorization of the Constitution, twenty lines a day in Virgil, a curriculum patterned to meet the tyranny of the college entrance examination board, and the teacher who boasts that she has used the same plan book, if she ever had one, for twenty years.

But sudden realization often strikes hard and leaves an unkind memory. More recently, our boys and girls just didn't seem to fit into an emergency situation. We had taught them to idolize knowledge for its own sake and to accept the "correct" views of the master. The mental set had been formed which, alas, could not be broken. Crystallization of mind had taken place. The result has been that many of our young people entered a dynamic society "with the attitude of wanting and expecting to be told, rather than with the attitude of realizing that they must look into things, must inquire and examine." It is not to be wondered at that the propagandist and the itching palm presumed upon the gullibility of our educational product until the stock market broke.

In view of the fact that the public schools demand the time of our boys and girls during their educational careers, the responsibility, much more the opportunity, rests upon those directing their educational careers to meet the challenge of a changing social order. The teacher must assume this responsibility. She must assume the task of assisting the child to adjust himself each day more adequately to changing life situations. Again to quote Dr. Dewey, "Education for a changing social order must be based on an understanding of the facts of the changes that are going on, and especially an insight into the causes that are producing these changes,—the forces that are at work."

If we accept, then, the statement that the teacher becomes the pivotal agent upon whom this responsibility rests, her preparation and philosophy of education must be directed toward this common purpose.

Our problem concerns the preparation of two types of teachers, first, those who are now in our teacher training institutions and have not as yet begun their teaching careers, young, ambitious, susceptible to new ideas and ideals, for the most part anxious to make good by improving upon learned educational patterns and by testing out new learned ideas; and, second, the in-service teachers, those of all ages, philosophies, and habits of mind, many of them convinced that there is only one way to teach, the one the have been using for the past ten or twenty years, namely, verbalistic teaching, if such can be glorified as teaching. School systems are composed of all types. All children are entitled to the best teachers available.

The conception of education as adjustment to and re-living of life experiences brings us to the problem of the mo efficient method by which this educational process can be accomplished. Life can become rich and full only to the degree that the environment in which we live can be understood and appreciated. Sensory experiences constitute the basis of the child's educational pattern. The eye, the ear, the sense of touch, the emotional reactions to daily experiences, are the warp and woof of the pattern. Some one has said that "seeing experiences" has always been man's simplest and most natural means of gaining information. Visual education as commonly conceived includes more than experiences gained through the eye; although it is now commonly admitted that visual experiences account for probably three-fourths of our sensory experiences and the term sensory aids as including those aids which contribute to this end. It is unfortunate that visual education has become associated among many folks with "seeing ex-

*Dewey, John, Education for a Changing Social Order, *National Education Association Proceedings*, 1934, Page 745.

periences" alone, when in reality it includes all sensory experiences. Educators are waiting for an individual who can coin a more inclusive and appropriate term to fit this thought than the term visual education.

For several years, the Commonwealth of Pennsylvania has recognized these larger implications of educational development through sensory experience. In response to the emphasis placed upon visual-sensory aids as invaluable in the teaching process, courses in visual education were organized in all state teachers colleges and in many colleges and universities devoted in part to teacher education. The response to these courses and the favorable recognition given to the outcome of this newer emphasis prompted the State Council of Education of Pennsylvania to require the completion of a course in visual education of all persons to whom shall be issued a permanent college certificate after September, 1935. Teachers may complete this required course either as a part of their pre-service education, or as a part of the six semester hours required to be completed subsequent to the issue of the provisional college certificate, in order to make this certificate permanent.

In response, then, to this action of the State Council of Education, a course in visual education was organized and offered at the University of Pittsburgh during the 1935 summer session on an undergraduate basis. Forty-five teachers in service were enrolled in this class. It was given in the Frick Training School adjoining the University under conditions which were all that could be desired. Both class and laboratory work were included. The class met on Monday, Tuesday, Thursday and Friday for an hour each morning in a regular classroom, and on Wednesday afternoons for two hours in a large adjoining art room with appropriate tables and other equipment for laboratory purposes. Two semester hours credit were given for the six weeks course. During the first semester of 1935-36, the course in visual education was given to juniors and seniors of the School of Education on a similar basis. Each of two sections, approximately thirty-five in each section, met for two one-hour periods weekly for class purposes and seven two-hour afternoon periods for laboratory work for a semester. These two opportunities have enabled the writer to study the problem and adaptation of this course both to teachers in service as well as prospective teachers.

A previously prepared syllabus and study outline based in part upon the suggested outline prepared by the State Department of Public Instruction constituted the work of the course. A brief introduction to the psychological implications of visual education and visual-sensory aids was given by a member of the staff in psychology. The following units of work were taken up in turn:

I. Psychological Aspects of Visual-Sensory Aids
II. Types of Visual-Sensory Aids—(A)
  A. The Blackboard
  B. Pictorial and Graphic Aids
    1. Pictorial Materials of all types
    2. Representative Materials (including drawings, sketches, charts, graphs, diagrams, posters, cartoons, maps, and globes)
    3. Photography—The Camera
    4. Classroom procedures
  C. The Stereograph—The Third Dimension
  D. Aids for Presenting, Displaying, and Preserving Pictorial Materials and Graphic Aids
    1. The Stereoscope
    2. The Bulletin Board
    3. The Booklet—Album
    4. The Opaque Projector
    5. Duplicating Devices
    6. Filing Systems
III. Some Stimulus Response Conditions Which Affect the Efficiency of Visual-Sensory Aids
IV. Types of Visual-Sensory Aids—(B)
  A. The Object—Specimen—Model
  B. The Exhibit
  C. The Sand Table—Projects in miniature
  D. Floor and Room Representations — Projects of Larger Scope
  E. The Museum
V. Types of Visual-Sensory Aids—(C)
  A. The School Journey—Excursion—Field Trip
VI. Types of Visual-Sensory Aids—(D)—Dramatizations
  A. Simple Dramatizations—Dramatic Interpretations
  B. The Puppet—Marionette
  C. The Pageant
VII. Types of Visual-Sensory Aids—(E)—Still Picture Projection
  A. The Lantern Slide—Making Lantern Slides
  B. Types of Projection—Mechanics and Application
    1. The Stereopticon
    2. The Balopticon or Opaque Projector
    3. The Still Film Slide and Strip
    4. Stereopticon Attachment for Projecting Microscopic Slides
VIII. Types of Visual-Sensory Aids—(F)—Motion Picture Projection
  A. Development of the Motion Picture
  B. The Mechanics of the Motion Picture
  C. The Motion Picture as an Extra-school Educational Institution
  D. The Motion Picture in the Public School
  E. Using the Motion Picture in the Classroom
IX. Radio and Sound Equipment
  A. Development of the Radio
  B. The Radio in the Clasroom—Radio Programs
  C. Other Sound Equipment as Victrola, Public Address Systems, Recording Systems
X. Television
  A. Development and Principles of Television
  B. Television as a Possible Future Classroom Educational Aid
XI. Research
  A. Contributions in the Field of Visual Education and Significance to Teachers
XII. Organization of a Visual Education Department
  A. Nature of Organization for Towns and Cities of Different Sizes
  B. Personnel
  C. Services
  D. Sources of Materials Available to Teachers

The principles and applications of each of the several types of visual-sensory aids as outlined above were presented and discussed in the morning class period. The afternoon laboratory periods were given over to demonstration and further application to classroom situations. Committees were organized to whom were assigned the problem of preparing class presentations of each type of visual-sensory aid, constructing or developing the necessary material and applying it to given classroom situations, both on the elementary as well as the secondary levels of instruction. From two to four persons constituted a committee. The cartoon committee drew cartoons or collected them from newspapers and magazines and demonstrated their values and use as teaching aids. The puppet committee constructed all types of puppets and marionettes, wrote a play or dramatized a lesson showing their possibilities as teaching aids. The object-specimen-model-committee made and collected an exhibit of each of these types. The photography committee took pictures and demonstrated the use of the cam-

era in teaching. A school journey was made to the Carnegie Museum and Art Exhibit. All types of home made slides were made and demonstrated. A radio brought in available programs which were evaluated in terms of classroom possibilities. Every member of the class was required to learn to operate three different makes of 16mm. motion picture projectors. As a result, all members of the class qualified for the state license for non-theatrical motion picture projection. These illustrate but a few of the laboratory procedures.

The construction of a booklet comprised the final test of the course. Each student was required to apply as many of the several visual-sensory aids discussed to a particular subject or grade level, such as French, Health, Second Grade, etc. The interest of the students in the construction of these booklets was impressive. By this means they were able to select the aids best adapted to the particular field or grade level which they expected to teach and to evaluate their possibilities in the light of the aims and content material to be included.

The visual education exhibit marked the climax of the course. An exhibit committee had been named earlier in the semester. Since this exhibit was organized around each of the several types of visual-sensory aids, each laboratory committee mentioned above was expected to prepare all material for their particular section. The central exhibit committee then arranged the aids and materials as thus prepared. Two large classrooms were necessary to house the exhibits. Invitations were extended to all students and the public to attend. Local newspaper reporters visited the rooms, took several pictures of the exhibit, and gave generous space in their publications. Several hundred persons viewed the exhibit during a three day period, members of the class acting as hosts and hostesses and explaining and demonstrating the visual-sensory aids on exhibition.

In developing this course, we have been ever mindful of the philosophy indicated at the outset. Students learned by doing. Each visual-sensory aid was presented with its practical applications to classroom situations. Classroom and laboratory discussions and demonstrations had to meet this acid test.

Mention should be made here as to the necessity for adequate equipment for the proper conduct of a course in visual education. The course should not be attempted unless adequate equipment and materials are either immediately available or can be secured as needed.

While all educators may be said to be in agreement concerning the importance of educating both pre-service and in-service teachers in the use of visual-sensory aids in the educational process, there is by no means common agreement as to the manner in which these aids shall be taught. Many educators of teachers believe with strong conviction that the philosophy and content of a course in visual-sensory aids should be taught in connection with methods or in other education courses of the curriculum. These educators feel that a separate course in visual education merely duplicates material taught in these method courses and brings about an overemphasis upon what good teachers will be doing anyway. If one could be sure that this is really done as contended, one would have to agree. However, the chief argument in favor of a required course in visual education is that every prospective and in-service teacher should be brought in direct contact through participation and application with visual-sensory aids developed sequentially and practically applied. There is a conscious effort to emphasize and evaluate them as educational tools.

The bibliography in the field of visual education is rich especially in recent material. In addition to three excellent books which may be used as basic texts or books of reference, the Education Index for 1932-35 lists by actual count 148 specific references on the subject, not including bibliographies referred to and many other cross references. The Educational Screen which is entirely devoted to this subject is rich in current reference material. Many other magazines contain articles and items of interest. State Departments of Public Instruction now have departments or divisions organized and devoted to visual education. Institutions of higher education have organized similar departments and offer visual-sensory aid service to neighboring school districts. State and University museums are developing a highly important service. A considerable number of theses and dissertations have recently appeared or are in progress. In a number of places, interesting researches are being carried on, indicating a lively interest in the subject. Special mention should be made of the vast amount of material available for visual education purposes, much of which teachers can get free of charge. School Life, the Office of Education publication, is quite suggestive in this connection.

In view of the fact that a course in Visual Education is now required by the Commonwealth of Pennsylvania for all applicants for a permanent college certificate, it is interesting to note that all of the fourteen state teachers colleges and fifteen of the fifty-six liberal arts colleges and universities of the Commonwealth have developed a course in visual education and have set aside specific equipment and laboratory facilities along lines suggested by the Department of Public Instruction. In a letter received under date of February 11, 1936, from Mr. Henry Klonower, Chief of the Teacher Division, he reports that during the summer of 1935, out of fourteen thousand teachers enrolled in the Pennsylvania summer schools, more than twelve hundred were enrolled in courses in visual aids and sensory techniques. He estimates that eighteen hundred prospective teachers were enrolled in this course during the first semester of 1935-36. In view of the current interest in the subject of visual instruction, it is interesting to note that a number of the manufacturers of visual-sensory aids and equipment are reported as being far behind in their orders for this material.

In conclusion, the implications of the changing social order offer direct challenges to teachers in our public schools to evaluate their offerings in the light of effective materials and methods adapted to this desired end. The institutions devoted to teacher education are meeting this challenge in preparing both prospective teachers, and in some places teachers in service. However, teachers in service have yet to meet this challenge en masse. Courses in visual education, if properly organized and conducted, will assist in directing the attention of teachers to these larger and more vital ends of society. Perhaps administrators and supervisors themselves ought to be awakened to the possibilities of such courses, so that they may exercise proper leadership. In the last analysis, granting an adequate preparation, the effective functioning of these procedures depends very largely upon the personality and the attitude of the teacher. As Dorris points out: "Whole-hearted and enthusiastic recognition of the need of it (visual education) in the schools, and the ability to use it judiciously and effectively, are indispensable."* To the end, then, that boys and girls can understand and appreciate the environment in which they live will life be rich and full for them. This, then, would appear to be the principal aim of visual education.

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*Dorris, Anna Verona, *Visual Instruction in the Public Schools*, 1928, Ginn and Company, New York, Page 369.

# The Sound Film As A Teaching Aid

By LEONARD POWER
President of National Platoon School Organization, New York City

THE CHIEF function of the schools is to supply children with concepts in the most economical manner. The measure of economy is the saving of time for the learner and for society. Not only must the learning be economical but it must also take into consideration the many secondary or concomitant learnings. The number of these are in direct proportion to the richness and vividness of the instructional medium. Richness and vividness depend upon the sensory perceptions. Sound films give to the learner the visual images of the actual scenes and the sounds which are inherent in their actions. These natural sights and sounds are also accompanied by spoken words.

If I were seeking the most vivid means of learning of "Old Faithful" I would go to Yellowstone Park. I have done so, and while I was awed by its roar and inspired by its beauty, a park employee lectured to those present. Having selected this experience for the children, we can't take them all to Yellowstone Park but we can bring Yellowstone Park to all of them by using sound films. We can also provide the lecturer or a capable substitute.

"Old Faithful" has been in the curriculum since I was a boy. I learned of the geyser through the medium of one picture and a brief paragraph in my geography. Later, while studying physiography in High School, I again learned of "Old Faithful" through a full-page picture and several paragraphs in the text which told me why it spouts. An enterprising high school teacher also provided us with U. S. Government publications which added other pictures of Yellowstone Park wonders and more verbal descriptions of them.

Then I became a teacher and for my pupils added a stereopticon. Later I became principal and bought a motion picture machine for which I rented films. Finally, as assistant superintendent, I saw the silent projectors provided for elementary schools and sound films for the Junior and Senior High Schools.

Having briefly reviewed an evolutionary process in mediums of instruction, let us proceed to evaluate them. Let us count the gain, and let us also try to forecast future developments.

We return then to our instructional medium which is rich, vivid and economical, while retaining the medium of verbal language. Verbal language, when used as a medium of instruction with sound films, is not interposed between the child and the desired concept. It is presented as naturally as verbal language can be presented, by being spoken. Although our common sense tells us obvious reasons for using verbal accompaniments, let's bring up the big guns of research by quoting from some learned authorities.

In *The School Review* for March 1933 an experiment was reported by E. E. Einbecker. Some of Dr. Einbecker's conclusions have a direct bearing on our present discussion. He finds that:

1. Verbal accompaniments increase the comprehension over that secured from the film without caption or comment.

2. Carefully planned comments increase the pupil's understanding and memory of the picture.

3. The functions of verbal accompaniments to films are to furnish the word symbols which may be used to represent the more concrete experiences which the films portray, and to direct the attention to the important terms or features of the picture.

4. The main function of films is to make instruction concrete in order to avoid verbalism. On the other hand since most thinking is done with the aid of words, one of the most important functions of education is to supply verbal symbols for concrete experiences. The ultimate aim of this goal of education is the development of the ability to carry on abstract thinking. From this standpoint, either symbolism without experience or experience without vocabulary means an incomplete education.

A comprehensive experiment in the sound-picture field was undertaken by Arnspiger.[1] The purpose of this study was to determine the effectiveness of certain educational talking pictures in natural science and music when used as an integral part of the regular classroom instruction.

**Sound Pictures and Units of Instruction Used**

The sound pictures used in the experiment were based on units of instruction written by experts in the fields of science and music, taking into consideration modern educational theories and practices. The content of the films included those important elements of subject matter which were thought to be particularly well adapted to presentation through the medium of sound pictures, all available teaching devices and production techniques inherent in sound-picture production being considered. The printed units of instruction served as courses of study or guides to teachers for the experimentation. They facilitated teaching and offered numerous suggestions for the enrichment of pupil learning.

The third, the latest (1934) big gun of research makes a bull's eye. It is a dissertation by Dr. Leon H. Westfall entitled, *A Study of Verbal Accompaniments to Educational Motion Pictures.* I shall therefore report freely from Dr. Westfall's analysis and findings.

Dr. Westfall used three films which were prepared for silent projection and three which were for projection with an accompanying integrated lecture. He varied the method of presentation of these six films in the following manner:

1. Each film was shown once without any verbal accompaniment.
2. Each film was shown once with average length titles.
3. Each film was shown once with long titles which included explanatory materials.
4. Each film was shown once with average length titles plus teacher comment.
5. Each film was shown once with a teacher lecture.
6. Each of the talking pictures were shown once with a prepared sound projected lecture.
7. Each film was shown once with a teacher-prepared explanation.

Thus Dr. Westfall presented seven variations of presentation of the films. Following the presentation he tested the children to determine the degree to which they had formed the concepts which were presented.

Dr. Westfall's conclusions, from the twenty-five fifth grade classes with which he experimented, are significant as evidence of the relative merits of each of the several methods of presentation. He reports the following conclusions:

1. For films of the science or expository type originally constructed with the usual captions for silent projection:

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1. V. C. Arnspiger, *Measuring the Effectiveness of Talking Pictures as Teaching Aids.* New York City: Bureau of Publications, Teachers College, Columbia University, 1933.

a. An explanation which the teacher prepares from materials furnished with the film, a lecture furnished with the film and read by the teacher, and the usual captions were about equal as an aid to understanding the contents of the film.

b. These three forms of verbal accompaniment were superior to long captions by a statistically significant difference and superior to the regular captions supplemented by teacher explanation, by a difference that is nearly significant statistically.

c. For each of the three films, when the regular captions were materially lengthened to increase the amount of explanation, they not only failed to increase the understanding of the picture, but actually lowered it.

2. For films of the science or expository type originally constructed for use with sound accompaniment:

a. A mechanically produced lecture was significantly superior to any other form of verbal accompaniment used in the experiment.

b. A lecture that is furnished with the film and read by the teacher was significantly superior to the same material printed on the film or to an explanation which the teacher prepared from materials furnished with the film.

c. An explanation which the teacher prepared from material furnished with the film was slightly but not significantly superior to long captions printed on the film.

3. Oral forms of verbal accompaniment were especially helpful to low ability pupils. When oral explanations were offered, low ability pupils came nearer to keeping up with the average of the class in understanding than when the reading of titles was required.

4. Pupils expressed a five-to-one preference for talking pictures over any other form of verbal accompaniment.

His conclusion that "a mechanically produced lecture was significantly superior to any other form of verbal accompaniment used in the experiment", should close all argument. It was supported by another conclusion, that, "a lecture that is furnished with the film and read by the teacher was significantly superior to the same material printed on the film or to an explanation which the teacher prepared from materials furnished with the film".

His third conclusion that "oral forms of verbal accompaniment were especially helpful to low ability pupils" is the answer to an educator's prayer. The low ability pupils find the printed verbal accompaniment much more difficult because their reading ability is much more limited.

If we are to have oral accompaniments, we may either have them prepared in advance and read by the teacher or reproduced by the machine which projects the picture. The former would require the teacher to experience a preview of the film and a very careful reading of the accompanying materials. This would require a considerable amount of time and would result in no gain over the mechanically produced lecture. We should also bear in mind that there is a great saving of film when there is no need for showing printed captions, titles, or other explanatory matter on it.

Having reviewed the findings of Dr. Westfall, we may look into some of the earlier studies. Dr. P. J. Rulon, of Harvard University, in *The Sound Motion Picture in Science Teaching* says, "The best short summary which can be made of somewhat more than one hundred separate experiments is that when properly produced and wisely used, the motion picture possesses distinct pedagogical values over and above traditional teaching methods on which the same amounts of time and energy are expended".

Let us now turn to the children as authorities on the talking-picture. In Dr. Westfall's experiment, they expressed a "five-to-one preference for talking pictures over any other form of verbal accompaniment". When we consider how frequently children attend the motion picture theatres, in which all projections are accompanied by sound, we can understand the reason for their five-to-one preference for the talking picture. It seems only natural to them. It should not require a Ph. D. dissertation to validate the statement that children prefer talking pictures. The box office receipts of any "movie" have long since validated that statement. The fact that the silent picture has completely passed out of the commercial field should be sufficient evidence, even for educators.

One of the largest of the commercial producers has on its staff several men whose dissertations were in the field of audio-visual teaching aids. These experts have made very careful studies in a number of cities. I quote from the Evansville study entitled, "A Program for The Utilization of Audio-Visual Aids", a plan proposed for the Evansville Public Schools, Evansville, Indiana, Erpi Picture Consultants Incorporated, New York, New York, 1935.

"By means of the sound picture it is possible so to enlarge the environment of the individual that his experience may in many respects take in the entire world—life situations which he would otherwise never contact become part of his personal experience. This communication device can overcome the very great psychological difficulty which schools face in the matter of presenting ideas by words, a difficulty which arises simply because the words of themselves without a common background do not mean the same thing to every one."

"The sound picture enables the student to acquire concepts depending upon unseen and unheard facts and relationships. For example, a microscopic field smaller than a pin point can be shown and discussed before an audience of hundreds of students. By means of time lapse and slow motion photography, movements in nature too slow for the human eye to perceive can be speeded and those moving too rapidly for human perception can be slowed down to such an extent as to become the actual experience of all".

"Still another desirable quality of the sound picture lies in the fact that it can present abstract ideas which heretofore have been very difficult because they could be acquired only through complicated processes of reflective thinking, beyond the ability of a large number of the school population. An example of this may be found in a film recently developed for the University of Chicago entitled, *Molecular Theory of Matter*. This film, which deals almost entirely in abstract reasoning, shows very clearly how the molecular theory has grown in the minds of scientists from an abstract concept to objective reality."

All that has gone before leads to the question which is, in the vernacular, *"So what?"* The evidence in favor of sound films is in our hands, *so what?*

Before offering a reply, we should examine some reasons why the films are not in the schools.

1. Educators lack the social inventiveness to match the producers. They are too wedded to "traditional" school schedules. They have failed to integrate the movies as they have integrated manual training. The familiar alibi is lack of funds, although schedules can be invented which will use the new medium of instruction for large groups of children at much less than the present cost of instruction. Only recently in the schools of Providence, Rhode Island, under controlled conditions, it was demonstrated that one teacher using the sound picture could teach a group of more than 150 students as well as or even better in certain areas of natural science, than could individual teachers with classes ranging from 30 to 40 students. This does not mean that the school of tomorrow should, or will, reduce the number of teachers by using the sound picture, but rather that many teachers will thereby be released from certain laborious tasks involved in mass education, to

perform more fundamental services involving the needs and abilities of individuals in very small groups.

2. The commercial motion picture theater managers have held aloof. Our first feeble after-school "shows" made us their competitors. Few school systems now permit admission charges and the motion-picture industry should forget we ever did so. They should support a movement to use sound pictures in the schools. The big producers should greatly stimulate such local support by theater managers.

3. Educators have waited for more and better pictures. Certainly, with such careful production as that of Erpi Picture Consultants, there is no need to wait longer.

In conclusion, we see in the sound picture an example, in so far as the schools are concerned, of mechanical inventiveness waiting on social inventiveness. We are the social inventors. To us, then, goes the challenge.

# The American Film Institute

By EDGAR DALE
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MAY I say at the outset that there is nothing novel about the idea of a "Film Institute." It has doubtless been in the hearts and minds of leading members of the Visual Instruction Department of the N. E. A. for many years. Indeed approximately ten years ago THE EDUCATIONAL SCREEN carried an article by George E. Stone of Carmel, California, in which he predicted the development within ten years of an educational foundation which would have not only the functions of a clearing house, but also Film Library functions as well. In this article Mr. Stone drew a parallel between the suggested Film Museum and the Chicago Field Museum. The proposed American Film Institute, the development of state and national libraries, the work of the Film Division of the Museum of Modern Art in New York City, establish Mr. Stone's reputation as a prophet.

It is not necessary for me to recount to this group the many reasons which lay back of the proposal for a Film Institute. Quite obviously a clearing house of information and techniques is necessary in this country, but the obvious difficulty is one of getting sponsorship for such an institution, and adequate financing. The American Council of Education at Washington D. C., a non-governmental agency has taken the sponsorship of this activity. Modest preliminary grants of funds have been made by the General Education Board and the Payne Fund. Several conferences have been held on the problem.

The five objectives stated for this institute as developed by two Conferences are as follows: (1) To collect and distribute significant information concerning the motion picture in education at home and abroad. (2) To stimulate the production and use of the motion picture for educational purposes. (3) To promote the cooperation of the agencies interested in the use and production of the motion picture in education. (4) To initiate and promote research pertaining to the motion picture and allied visual aids in education. (5) To develop a national appreciation of the potential contribution of the motion picture to the cultural life of America.

May I now discuss briefly the first objective. It is self-evident to the members of this audience that there is a tremendous amount of significant information which is not being collected and distributed at the present time. What are some examples of this type of information? First of all we need data concerning the extent and character of the use of visual aids in the schools. Further, these data ought to be a part of the reports made by schools each year to their state departments of education. Some states, e. g. *Illinois*, do include this information in their high school reports. However, data of this type were not available except in part before the recent survey of the U. S. Office of Education. Data concerning trends in this field and information concerning better practice have been available through McCluskey's report and through the very excellent year book of the Elementary School Principals.

None of these studies, however, goes into the very fundamental question of techniques for the use of films and allied visual aids in the schools. I constantly put this question to principals and superintendents: What teachers are there in your city or your state who exemplify excellent teaching practice with the use of these aids. Most educators are nonplussed by this question. Superintendent McAndrew once told me not to fret about this, however, since most superintendents and principals didn't even know their good teachers in any field. Obviously if we are to be doing all the time, we shall have to have in each state and in each city, a list of the key teachers in these fields. Now may I give you some interesting examples of data that I have picked up in my visits to various centers.

One of the striking things that one discovers as he visits various centers throughout the country is the fact that in almost every center, there will be persons who have developed specialized skills or specialized techniques that are not generally known throughout the field. For example, Alan Nicol at Buffalo through the reclassification and regrading of his films has greatly stimulated film use. This new film catalog is a mimeographed document but it defines very carefully to the primary teacher, for example, those films which will prove useful to her in teaching various subjects. Previously this information remained unknown to her.

One of the finest school activity films that I have ever seen was screened recently at the three-day University of Wisconsin Institute. It was made by Mr. C. M. Cooley of the Wauwatosa High School. Few people in this country know, by the way, that the University of Minnesota has a News Reel Theatre in which are shown each week all of the current news reels and travel shorts. Students are charged five cents each, more than 2500 of them come to each weekly performance, and the project is self-supporting.

Mr. Hansen of the University of Wisconsin has this year inaugurated a group plan for the utilization of visual aids. He is probably not yet ready to comment on its effectiveness, but it is an illustration that techniques of a very important sort are being developed throughout the country.

The same is true of the Cooperative Library developed by Dr. Russell Gregg. This has been an outstanding success and thanks to the columns of THE EDUCATIONAL SCREEN it is now possible to let groups throughout the country have this information.

When I was in Los Angeles two or three years ago Miss Annette Glick showed me an excellent film on Home Economics dealing with serving, which had been made by the schools there, and widely used in that system. Many schools throughout the United States however would be very much interested in seeing that film.

The Ohio State University has made over seventy-five reels of motion pictures during the last few years. More than twenty reels have been made by the Department of Fine Arts, twenty-three by the Department of Psychology, several by the Department of Veterinary Medicine and other scattered departments. Who knows about these films? As a matter of fact, these films are not well known even on the University campus,

and yet the film, "The Making of a Puppet", which was produced by the Fine Arts Department of Ohio State University is a superior teaching film both from a photographic and from a teaching standpoint.

The University of Minnesota in cooperation with the Hennepin County Tuberculosis Association made during this year an excellent sound motion picture dealing with tuberculosis. If you are interested in techniques of this type I am certain that the film will interest you greatly. More than 40,000 people have already seen it.

The city of Detroit was responsible for the production of a number of clips that were attached to news reels in that city in a campaign to reduce delinquency in taxes. These have now been cut together to make several reels. Has any one in this audience ever heard about it? This film is a significant one for political science, for teachers of government, and yet I have never found any university in the country that had heard of the film. If Detroit can secure such striking results in collecting delinquent taxes by means of films, should not this fact be made known more widely?

I have long believed that one of the prime necessities in American Education was to have scouts going around to the various schools finding excellent techniques and excellent teachers and then spreading the word of their teaching so that others might have the benefit of their techniques. Through the work which I recently completed in the field of motion picture appreciation I was able to collect the names of approximately 750 superior teachers of English and Social studies who were interested in carrying out experimental work in their field. Now obviously this information ought to have been made available before. Certainly if we are going to progress in any field of human knowledge, or in any field of teaching, we ought to have on hand in every state, in every city a list of those key master teachers who are willing to cooperate and are alert in their reaction to new ideas.

The list of some 10,000 persons interested in visual instruction which is accruing as a result of the National Motion Picture Survey, will go far to giving us persons to whom to go for information and guidance in this field.

A second objective of the American Film Institute was stated as follows: "To stimulate the production and use of motion pictures for educational purposes." Obviously there are a number of ways of carrying this objective to its completion. One of the most important things which we must do in this country is to begin an adequate teacher training program in the field of visual aids. We have a very unfavorable showing on that score. Out of some thirty-five teachers colleges to whom I recently wrote and these were the leading teachers colleges in the country, almost none of them either offered as a course or a part of a course any instruction in the use of visual aids.

Many of these Presidents of teachers colleges and Deans of Colleges of Education argue cleverly against a separate course on visual aids. It ought to be integrated with the teaching of science, with the teaching of geography, and so on, they say. "Might just as well have a course in maps said one Dean of a College of Education," I then follow up with this question "All right, then, show me the units on visual aids that you are using in the teaching of science, geography". I ask the question but it isn't answered because the majority of these schools do not give any training at any point in this particular field.

Much of our teacher training will have to be given to teachers in service through conferences, institutes and demonstrations. A number of examples of this type of activity are going forward.

For example, last summer at the University of Illinois, Dr. Russell Gregg and his associates put on a two day Film Institute. From 100 to 150 persons attended each session. This Institute will be held again this next summer and an even larger attendance is expected. Just two weeks ago now I spent three days at the University of Madison, where Mr. J. E. Hansen, head of the Visual Instruction Service of the Extension Division of the University put on a three day Institute. The response to this work was gratifying, and there is little doubt that this type of thing will continue.

In the State of Ohio, we are laying plans for a motion picture Institute this summer on the campus of Ohio State University, and also on the campuses of several other of the state institutions. It is likely too that we shall have several Institutes and Conferences in cooperation with various public school systems and county school systems throughout the state. A great many school people have indicated that they are willing to cooperate with the University and with the State Department in setting up such conferences and Institutes. Dr. Umstadt of the University of Minnesota pointed out it would be relatively easy to hold a series of ten Saturday motion picture conferences in the ten supervisory districts in Minnesota. Through these conferences it will be possible to put the principals and superintendents of that entire state quickly into touch with the latest developments and the philosophy of this work.

You may be interested to know that there will be a very sharp increase in the courses in visual instruction taught during this next summer. Those who are at present offering such courses have been deluged by requests from others asking aid in these courses. Obviously there is a need for greater coordination. I am hopeful that a number of us who are going to give courses this summer may get together about June 1st and try to clarify a bit better just what objectives we are trying to reach in visual instruction.

So much for the second objective. Let us now turn to the third namely, "to promote the cooperation of the agencies interested in the use and production of motion pictures in education". This is a broad objective and permits the exercise of a great deal of leeway in carrying it out . There are a number of agencies of various types which are interested in promoting the use of the educational films. We have educational agencies such as the N. E. A., the Visual Instruction Department of the N. E. A., The American Council on Education, The U. S. Office of Education, the State Departments of Education. We have the American Federation of Teachers, Phi Delta Kappa, and we have our local teachers groups. Obviously we need to coordinate the activities of these groups in order to make clear what it is each is trying to achieve.

In this connection may I state that one of the major strong points in the whole educational scheme will come from specific educational societies. In other words, the growth will come through activity on the part of the modern language teachers, the teachers of physical education, the teachers of English, working through their regularly constituted educational societies. Already, for example, the American Psychological Association has appointed a committee on films, so has the women's section of the American Physical Education Association. I believe that the Modern Language Association has already done some work in this field. They recently made a study of film activities on the University level.

Our fourth objective is "to initiate and promote research pertaining to motion pictures and allied visual aids in education." Dr. Charles Hoban, Jr. has already carried through an evaluatory study dealing with the 49 major research studies in this field. Obviously it is necessary to set up additional research studies. I should like very much to see these new studies emphasize objectives not hitherto emphasized by investigators. I refer, for example, to the possible value of motion picture as a device for changing attitudes. Indeed one

of the objectives that is being much more commonly stated is the development of a sensitivity to, and interest in social problems. It has been shown very clearly that the theatrical motion picture does influence attitudes. How powerful is the typical classroom film in developing this sensitivity to problems?

Knowlton and others have studied this problem in part, by discovering the effectiveness of the film in increasing interests in reading and other fields. Studies of this type must be greatly extended. We ought to go much farther in discovering the relationship between the utilization of films and the development of good thinking. One of the most common criticisms of films is that they are likely to give concrete information at the expense of abstraction and generalization. In other words, that they are likely to over do the functions for which they are best fitted. Very little evidence exists at this point. The Rulon study is about the only one that has much significance for this particular objective. His data shows that the film group exceeded the non film group in their ability to educe, as he calls it, or to infer from pictorial material.

There are a number of service research studies that need to be carried through. I refer here particularly to a much closer integration of films and slide materials with the curriculum. This has been satisfactorily done at a number of points. Obviously we cannot let the use of films and slides and other devices and materials merely rest with the whim and caprice of the teacher. If these materials are valuable, then they ought to be so stated in the curriculum and their use promoted as a regular part of school instruction.

The fifth objective is "to develop a national appreciation of the potential contribution of the motion picture to the cultural life of America." This is an objective which may mean very much or it may mean very little. I believe that during the past two or three years partly as the result of the Payne Fund Studies, partly as the result of the criticism that came from motion pictures, there has been developed a very profound belief on the part of the people of this country of the influence of the motion picture. The National Congress of Parents and Teachers through its bulletins and through its publicizing for visual instruction has developed a very favorable attitude on the part of parents. Indeed the weakest link in the whole chain lies with the principal and the superintendent. I wouldn't say that with too much force or conviction, since I do not have adequate data. I am convinced, however, that as a rule principals and superintendents are not up to our ablest parents in their thinking in this field. Many parents report to me that they have had unsuccessful and unsatisfactory interviews with principals and superintendents with this problem. One state motion picture chairman said that they had even offered a projector to a principal of a school and he had refused it. A superintendent of schools in a western city objected to one of the finest teaching films that I have ever seen because the children would enjoy it. It was too interesting, he said. The reply of the demonstrator was not tactful but it was forceful. The demonstrator replied, "We have a difference in point of view, I am trying to put some life into the curriculum, you are trying to take the life out of it." And now may I briefly report on six preliminary projects which we are now carrying on.

**Project 1. The Establishment and Operation of One Committee in a Selected Field of Subject-Matter**

Many suggestions were available as to the first area to be covered, but the time element had to be considered and a field selected in which a complete cycle of activities could be carried on by the first of the year. A motion picture committee of the National Section on Women's Athletics of the American Physical Education Association, of which Miss Gladys E. Palmer of Ohio State University was chairman, had already made a partial survey of the field of physical education. The American Council on Education is augmenting and enlarging the work thus begun. The committee is surveying 325 Ohio high schools and 385 colleges and universities to ascertain:

a. The interest in using films for physical education;
b. The extent to which these schools are equipped to show films;
c. The type of film that seems most valuable as an instructional aid in the teaching of girls' games and sports.

Later this committee hopes to view all films produced by various sources that might be adapted to these uses, and will be prepared to offer cooperation in the editing or producing of suggested new films. The work of this committee will call attention to the value of films in this field of instruction and will serve as a spearhead or pattern for communities in other subject-fields that may be subsequently set up by the proposed film institute or other interested groups.

**Project 2. A Study of a Number of Practical Methods of Setting Up and Administering Visual Education Programs**

This study would result in a handbook answering many of the practical questions confronting a school administrator who is either engaged in a visual education program or who contemplates setting up such a program. Members of the Council's staff have visited many of the leading visual-instruction departments such as New York, Chicago, Los Angeles, San Diego, St. Paul, Minneapolis, Pittsburgh, Rochester, Buffalo, St. Louis, Kansas City, Detroit, Boston and others. Most of the basic data necessary for such a handbook have been collected and the material is now being prepared for some form of publication and distribution.

**Project 3. The Preparation of a Comprehensive Bibliography of Books and Articles on Motion Pictures in Education**

Many centers have been collecting such material, but it was found that Dr. Fannie Dunn, in charge of Audio-Visual Education, Teachers College, Columbia University, had begun a comprehensive project of a similar nature. Therefore the Council is cooperating in the completion of this work. It is not contemplated that a complete list of all the literature on visual education will be published in the near future. Instead, a digest of the best articles pertaining to administration of a visual program and the teachers' use of films was thought to fill a more practical need. Much of the basic data as to sources have been collected and the actual digesting of articles is proceeding.

**Project 4. Preparation of a Complete Catalog of Educational Films in the United States**

By carefully checking the United States copyright records for a number of years, the lists of commercial, scientific, school, governmental, amateur and other groups, it was possible to locate more than 1800 sources for films that have more or less educational value. A film catalog card was prepared covering about 100 items and representing the consensus of opinion of many persons using or producing films. The United States Office of Education, through the courtesy of Dr. John W. Studebaker, Commissioner, cooperated with the Council in sending out about 10,000 of these cards.

**Project 5. A Study to Discover the Educational Requirements for Motion Picture Projectors and Other Equipment**

This will probably include collecting data concerning the amount and types of equipment now in use and is intended to offer a practical suggestion as to future requirements. A considerable part of this study may be carried on through the cooperation of the University of Minnesota, as well as with the U. S. Office of Education.

**Project 6. A Study of the Present Status of Needs, Problems Now Faced by Schools of U. S.—Cline Koon**

# Teaching Safety Through Visual Education

By HERBERT J. STACK
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THERE is no question but that today one of the most pressing problems that lies before the American public is that of preventing automobile and other types of accidents. The last year has seen a widespread movement in many states and cities to deal with the accident situation. The American people have been convinced that the loss of over 100,000 persons each year, the serious injury of over 500,000 and lost-time injuries to several millions is too great a price to pay, when it is realized that such a large percentage of the common accidents are strictly preventable.

Public and private schools likewise feel that this matter of safety education is a real responsibility that cannot be avoided. There is hardly a progressive school system in the country that does not offer some safety instruction to children, in the elementary schools. Moreover, instruction in highway safety is being introduced in the high schools of many states. Communities realize that if accidents are to be reduced, they must call upon the schools to provide the educational background for accident prevention.

Here is where visual education—using motion pictures, lantern slides, posters, or other visual lessons—comes into use. There is a feeling on the part of educators that well planned visual lessons are perhaps the most effective methods of influencing children. Let us illustrate this point. In safety, we are concerned with trying to teach children the dangers of certain hazards—for example, crossing streets against lights, playing with matches, hitching rides or coasting on unsafe streets. Yet younger children, even before attending school, have knowledge that doing these things is dangerous. They are already fairly well informed about dangers. What is most needed is to develop good safety attitudes and skills, rather than merely to give information. We need the most effective lessons in order to do this. Just teaching children safety rules or slogans, singing safety songs and giving negative lessons, will not be sufficient; but lantern slides with story lessons or motion pictures followed by check tests and discussion will have real value.

We will admit that perhaps the best way to learn about the dangers of swimming, too far without protection, is to be nearly drowned. However, this method is too heroic and fraught with disaster to be a good educational procedure. What we can do is to give children vicarious experience with certain dangers, by using visual methods combined with story lessons.

During the last four years, and especially during the past year we have been engaged in New York City, in the production and utilization of visual aids for classroom use. This work has been encouraged, largely as a result of a grant of funds from the C.W.A. and more recently from the W.P.A. One hundred and fifty workers, including teachers, artists, photographers and technicians, are working on this safety project at present. In addition, 300 workers are employed on other visual education projects in the city. A brief description of this project is being given, because it would be quite easy for any city, or even a State Department of Education, to undertake similar work.

### Lantern Slide Production

Over 13,000 colored lantern slides have been prepared for the use of schools and other educational agencies. These include sets of slides on twenty different subjects, as described in the publication "Visual Education in Safety." The lantern slides are not only used in the schools of New York City, but many sets have been placed in state and local depositories, in various sections of the country. The project not only prepares finished colored slides for schools, but also lends negatives and supplies unfinished positives. Over 700 photographic negatives for slides are now on file, with two photographers kept constantly at work securing new photographs. When any seasonable hazard arises, such as coasting or skating, we get photographs early and have lantern slides in the hands of special safety teachers a few days later. These sets of slides are utilized in two ways, a number are reserved for filling orders from schools, the normal methods of distribution, but the larger part of the sets are in the hands of the thirty special safety teachers assigned to the project.

Most of these slides show safety in a positive way, that is, we want to show safe activities. On the other hand, there are a few subjects, by their very nature, that have to be treated in a negative way. For example, if hitching develops in any section of the city, we show hitching slides and tie up very definitely the various dangers. This of course is negative, but there is no safe way in which to hitch.

### Special Teachers of Safety

These teachers use visual methods much of the time. They spend from one to ten days in each school. Occasionally they speak in school assemblies, but most of their time is spent using visual methods in classrooms. This group of teachers, during the last 18 months, reached over 1,700,000 children in various schools and playgrounds in New York City.

### Motion Pictures

The project also prepares scenarios and produces 16 mm. motion picture films on various phases of safety. One reason for doing this is because of a dearth of good safety pictures, available for elementary schools. It is a surprising fact that out of the fifteen or more films often used by schools, very few are suitable to elementary grades. These are, too often, commercial films not prepared by educators, generally designed for the use of adults, and transplanted into elementary schools. Schools seem to think that because they can get these motion pictures without cost, they should use them, rather than to rent or purchase better films. The most successful of the 16 mm. films which we have used in elementary schools include:

*Street Safety* (New York Police Department), *Why Be a Goose?* (Auto. Club of Southern California), *The Bad Master* (Fire Prevention Film—Aetna Life Ins. Co.), *Street Safety—Upper Grades* (Eastman), *Street Safety — Primary Grades* (Eastman), *Swimming and Water Safety* (National Bureau of Casualty and Surety Underwriters).

There is a wider variety of films available in the high school field, including:

*Once Upon a Time* (Metropolitan Life), *Remember Jimmy* (Firemen's Fund), *Everybody's Business* (Detroit Police Department), *Ask Daddy* (National Safety Council), *The Verdict* (National Safety Council), *Goofs* (Auto. Club of Southern California).

The Bureau of Mines, Eastman, the Chevrolet and Ford Motor Companies in addition, as well as the National Safety Council, have other films which can be used to advantage in certain high school classes. The films produced by our

project in New York are not available for general distribution, because they are used continually in the schools of the city.

**Use of Slides and Films in Schools**

In order to make the most effective use of slides and films, we use the following procedure:

Lantern slides are usually shown in the classrooms. It is important that the use of slides involves pupil participation. Manuscripts are provided with all sets. These are not lectures to be given by teachers, but rather children's stories to accompany slides. It seems strange that after all of the years that visual education people have been talking about pupil participation, unless a teacher is given guidance, the visual education lesson is apt to develop into a lecture by the teacher. We secure pupil participation by assigning slides and stories to children or by using the discussion method, following the lesson with an oral or written check test.

When using films we first provide the teacher with a synopsis or preview of the film. The film is then shown, check tests are given, followed by a class discussion. This involves three steps in the educational process—a felt problem, the consideration of the problem in the film, and checking knowledge and coming to conclusions through the check test and discussion period. Copies of check tests for various films are available.

I have often been asked by administrators why we emphasize so much the use of lantern slides, rather than motion pictures. One reason for this has been that we must prepare ammunition to use in existing guns. Nearly all of our city elementary schools are equipped with lantern slide machines, and not more than twenty per cent have 16 mm. or 35 mm. projectors. Furthermore, the lantern slide lends itself more readily to pupil participation than the film.

Certain slides can be selected and used over and over again without the necessity of running through a 15 minute film. Obviously, I have previously pointed out, it is much better to use a good set of slides than a poor film. Not many satisfactory films have come into our hands. As far as sound films are concerned, there are only one or two in the field of safety that we found satisfactory for elementary grades. We use sound films more in the high schools, but here again a problem arises in the scarcity of sound machines and in the expense of transporting machines and providing licensed operators when using 35 mm. projectors.

We have been trying to do what we could to encourage the establishing of a safety library in state and local depositories. There are still many states in which little or nothing is available for distribution to schools. Teachers in some cases must send a thousand miles away to get materials.

We have been able to convince several cities to set up similar projects with W. P. A. photographers, artists, slide makers and teachers. There are many good photographers on relief roles, so that schools by securing workers can develop a visual education library at a minimum cost. We will be glad to advise with directors of visual instruction who are interested in similar projects.

One of the encouraging signs is the number of schools systems that are now preparing amateur films. Several school systems are co-operating with local cinema clubs in preparing scenarios and producing safety films. Some of these are well done; at least, they give a local atmosphere.

**Posters and Enlarged Photographs**

Some mention should be made of the use of posters and enlarged photographs in safety education. We have eight full-time artists, in our project, working on safety posters. The posters are duplicated by three methods—silk screen, offset process, and photogelatine. They are then placed in the hands of special teachers who use them in the 700 schools of the city. The silk screen methods affords an opportunity for getting out three or four color posters in small quantities at a minimum cost, while the offset and photogelatine processes are used for larger quantities.

Posters are used in the school in several ways. In some cases a poster exhibit is set up or a poster service maintained on bulletin boards. In other cases, the poster is used for special safety lessons. We find that these provide a good method of teaching safety, but are not usually as effective as motion pictures or lantern slides.

We also use exhibits of enlarged photographs. At first we had difficulty in that photographs were soiled so quickly; now, these materials are covered with celophane. Samples of our posters will be sent upon request but we do not have photographs for use outside of the city.

The use of posters is sometimes not included in discussions about visual education. Yet we feel that a supply of posters going into all school buildings in the city, is one of the best ways of calling the attention of teachers and pupils to hazards that may exist. Posters prepared by the Education Division, National Safety Council, by insurance companies, and by other agencies are often admirably suited to visual instruction. It is a striking fact that in New York City alone, during the traffic safety campaign sponsored by the Police Department, nearly 200,000 posters were displayed in store windows and other public places in a single year. Other cities such as Chicago, Detroit, and Kansas City, have made extensive use of posters, not only in schools, but also in public safety educational campaigns.

We must include here the many posters made in schools. While they may not have the quality of commercially prepared posters, they may be even more effective in teaching safety lessons.

**Sound-Film-Slides**

During the last year a sound film-slide production called *Takes No Holiday*, was produced and made available for use in some 250 cities in the country. This film-slide production, while designed for adult audiences, has been used very satisfactorily in high schools and vocational schools. *Death Takes No Holiday* and the sound machines, may be borrowed from Western Union offices in the 250 larger cities of the country.

The chief difficulty with sound-film-slides, as far as school use is concerned, is the scarcity of projection machines equipped with sound. While film slides may not have some of the advantages of glass slides, they are easier to make and to distribute. A school system equipped, as we are, with a 35 mm. camera can produce many of its own films.

**Standards for Evaluating Safety Materials**

In order to keep our visual materials as educationally sound as possible, we have set up certain standards.

1. *Lantern Slides and Film Strip*

a. Pictures used and activities shown should fit the grade level in which they are to be used.

b. Positive safety activities have a greater educational value than negative—slides should show the right way to do things.

c. Colored slides in three colors have more of an appeal than black and white.

d. Photographs of children's activities have more interest than poster slides.

e. Pupil participation through discussion and testing insures greater learning than a slide presentation given entirely by the teacher. Story lessons used with slides secure more interest than purely descriptive lessons.

f. Slides should be used seasonally, stressing the kind of safety most important during that month. We have sets of slides for each month, prepared from master slides.

2. *Motion Pictures*

I have previously mentioned the unsatisfactory quality of safety films now being used in many school systems. Most of these lack educational value. In the preparation of films, we have used some guiding principles.

a. The scenarios shall be prepared by educators. If the schools are to use the material it must be sound.

b. The film should fit the age of children for which it is to be used.

c. It should be treated positively, or if the negative approach is used in any part, it should be followed by the positive.

d. Standard quality of titles should be used to fit the reading vocabulary of children.

e. Previews or descriptions of the film should be available and also check tests or questions for discussion. We prefer to use films in classrooms rather than with large groups in the assembly hall. One of the few examples of a highly successful commercial film is a fire prevention production *The Bad Master* which meets the standard that has been set.

# What Next in Visual Education?

By F. DEAN McCLUSKY
Scarborough School, Scarborough-on-the-Hudson, N. Y.

FOR YEARS the progress of visual instruction has been largely in mechanics. Engineers have built projection equipment for slides, motion pictures, etc., and over a period of years such equipment has been perfected so that it can be easily operated by children in the classroom. Advances in the art of photography and in printing have also made possible finer pictures at lower cost. Therefore, the first era of progress in visual instruction can be said to have had its main spring in engineering. It is my firm belief that the next era of progress will find its main spring in the classroom. In other words, the dynamics of action will be the classroom teacher.

The first motion pictures which were produced for school use were made either by arm chair theorists or individuals not closely connected with teaching. However, the techniques in photography both still and motion have become so simplified that almost anyone can make successful pictures. Today it is becoming increasingly common to find films which have been made by teachers themselves for the purpose of instructing their own classes. The situation in visual instruction is parallel to the development of textbooks. The best textbooks grow out of classroom experience and are prepared with the aid of pedagogical experts in close co-operation with classroom teachers. The teachers with intelligent ideas on the visualization of their teaching needs can make a satisfactory picture for illustrative purposes. It is apparent that soon companies will take this teacher-made material and revamp it, edit it and manufacture it in quantity on a quality basis just as text materials are also being produced. Anyone who is at all familiar with the newer procedures in instruction such as unit instruction and the activity program, recognizes that more and more concrete materials are being used in the instructional procedure. However, no commerical house has yet come into existence which specializes in what might be called materials for unit and activity teaching.

The demand for such materials is increasing and at present the demand is not being met because of the scattered nature of materials available. This makes it necessary for a genuine clearing house for visual instruction material to be established. This clearing house should not deal solely with the motion picture but should cover all types of concrete materials which will be of assistance to teachers in their classwork.

Visual instruction has long since passed the bally-hoo stage. The question that constantly is being raised is where can we get material. No one needs to be sold on the value of visual material, rather the question is how and where can we get what we want.

A thorough study of the economy of using visual aids is needed. When materials are produced which are desirable one hears the question raised "But can I afford them?" Unfortunately visual instruction has been looked upon as an addition to the regular school budget and has been so treated. Visual materials properly used can be shown to save money in present school budgets. For example, the science teacher instead of asking for films in addition to his regular science budget should attack the problem from the standpoint of demonstrating to his principal where these films will save money in the budget.

I recently asked my biology instructor to make such a study of the teaching of a thorough year's course at "College Board level" in high school biology. We started with the assumption that he had no equipment whatever—just a classroom. The teacher, a successful instructor, first with the aid of an expert lay accountant checked through every item of cost in teaching a first class biology high school course with the standard equipment, much of it visual. Prices were figured on the basis of standard catalogue prices. He then made a list of all the equipment that would be needed to teach the same course with unit organization and visual materials. This equipment included the cost of projection equipment, films purchased outright, slides purchased outright and charts and other visual materials. Standard prices were used throughout and it was found at the end that the visually-taught unit-activity course could be equipped for $400 less capital than the other, and that a saving of $140 annually was to be made in its operation. It is the opinion of the instructor that with visualized projection materials he could teach twice as many students as effectively as he could teach the class of 25. A class of 25 was the unit used in the study.

This type of approach to visual instruction should be pursued vigorously in all courses. For example, it has been found that map slides can be made commercially for from $1 to $1.50 which are comparable to or better than roll wall maps which cost from $5 to $10. Pupil-made map slides can be produced for from 3 cents to 5 cents each, which constitutes considerable saving over the commercial photographic map slides. Similarly charts and diagrams which are used extensively in many courses, such as history, science, mathematics, and which range from 50 cents up to several dollars in price can be reproduced on slides for a few cents. In other words, $10 spent on a single roll wall map or chart would buy from 10 to 100 similar charts on slides. These ideas, of course, are not new to anyone who has made a study of projection equipment and its advantages but as yet there has been no efficient analysis of classroom materials from the point of view of showing how projection equipment or visual materials can save money and keep within our present budgets. When visual instruction is approached from the standpoint of saving money and not from the point of adding expense to the present school course progress will be rapid. "What Next in Visual Instruction?" Watch the teacher! Watch the classroom teacher!

# Department of Visual Instruction

Conducted by E. C. WAGGONER, Secretary-Treasurer

## The St. Louis Meeting

"So close to the forest we can't see the trees."

For many months preceding, the work of the Department of Visual Instruction of the National Education Association so completely occupied our minds that it was impossible to make a rational guess as to what the St. Louis meetings would be or mean. Now that the meeting is a thing of the past and we have had time to reflect on the varied elements of the two-day proceedings, as well as to get the reactions of many of those who attended, we are happy to report that the real signs of Department life are beginning to be manifest. It was an occasion of promise, but what ultimate results can follow the promise is a question still on the knees of the gods.

The number attending and the spirit shown at the "Get-together" luncheon on Monday were an inspiration to all who had helped in any way to plan the affair. Two score were expected; places for three score were hopefully set; tables had to be added to seat four score; and a half dozen were turned away. Luncheon attendance of eighty-six, and attendance on sessions ranging from forty to a hundred-fifteen, are by no means discouraging.

Throughout the program generally, participants handled their subjects in stimulating style. Keen interest was evident in all addresses and demonstrations. It was difficult to keep within the time limit assigned for parts of the program particularly provocative of elaboration and discussion. The interesting Symposium of Wednesday afternoon, which concluded the sessions, definitely suffered because there are only two and a half hours in two and a half hours.

Obviously, in view of the unquestioned importance of its subject, the Department of Visual Instruction should be one of the most active and prominent departments of the National Education Association, and the writer predicts that it will become just such a department, if the interest shown at St. Louis is any basis for judgment. Certainly the President of the Department is entitled to feel real satisfaction over the St. Louis meetings, and no one knows better than the writer the hours of effort he spent in preparation.

We want to thank officially all those readers of THE EDUCATIONAL SCREEN who contributed in any way to the success at St. Louis. We confidently hope that we may count on the same enthusiastic support for the next meeting. A like combined and whole-hearted effort can produce a still bigger and better meeting at Portland, Oregon, June 29 to July 1 next.

## "The D V I Caravan"

It *is* a bit of a jump to Portland—but the Department will not let a few thousand miles interfere with its progress. We can make Portland beat St. Louis. The West will be there in numbers. For the East it means plane, train, bus, or something better. We suggest gasoline and psychology, nothing more, and the greater of these is psychology.

Let's make it a jaunt instead of a job. Two weeks will do it. Three or four weeks would be still wiser. The two-day sessions will be merely a worthwhile incident in a vacation wholly worthwhile. Those who have driven the trip already will need no urging to repeat. Those who have not yet seen the great Northwest owe it to themselves. They can pay the debt this June, and enjoy the paying. For "seeing" country, the automobile has no equal and, incidentally, members of this Department may most appropriately treat themselves to a little visual instruction in its most perfect form.

It is proposed then, that at or about 8 A. M., on or about June 23rd, "The D V I Caravan" of an at-present-unknown number of cars, start from Chicago over a carefully scheduled route, reach Portland together about June 28th—Department sessions June 29th to July 1st—and return fast or slow, every car for itself, over any one of the half dozen different routes, as the individual's spirit moves.

This page, in the next two issues, will carry full details on route, schedules, and arrangements, together with features now in incubation calculated to add interesting memorabilia to the trip. But the important thing just now—a prompt word from every member who sees even a faint chance of joining "The D V I Caravan". We want a sampling of Department opinion on the plan. *Write us a word now.*

# The Film Estimates

Being the Combined Judgments of a National Committee on Current Theatrical Films
(The Film Estimates, in whole or in part, may be reprinted only by special arrangement with The Educational Screen)
Date of mailing on weekly service is shown on each film.
(A) Discriminating Adults (Y) Youth (C) Children

**Ah Wilderness** (Lionel Barrymore, Wallace Beery) (MGM) Eugene O'Neill's play finely screened with rich characterization and wistful charm. Barrymore splendid as father trying to handle dreamer-son's mental indigestion. True-to-life picture of village life of early 1900's. Beery alone inadequate. 2-25-36
(A) **Notable** (Y) **Good** (C) Little interest

**Another Face** (Wallace Ford, Brian Donlevy) (RKO) Tough killer, after facial surgery, crude and stupidly conceited, tries to crash Hollywood as movie star. Breezy, erratic publicity man works his undoing. Acting ordinary, supposed comedy often quite unfunny, and fast action is overdone. 2-17-36
(A) Hardly (Y) Probably good (C) No

**Anything Goes** (Bing Crosby, Ethel Merman) (Para) Fast, crazy, complex farce-comedy with real "box-office" novelty. Usual "singing", absurd "lyrics", spectacular dancing, "romance", and burlesque antics. Inoffensive unless chronic crook masquerading as priest. Typical present-day taste in pictures. 2-11-36
(A) (Y) **Very good of kind** (C) Probably good

**Bar 20 Rides Again** (Bill Boyd, Wm. Allison) (Para) Above average Hopalong Cassidy western. Beside usual thrills, traces of originality in hero doing his hard riding and quick shooting in frock coat, a villain suave instead of tough, and a minor character that is actually humorous. 2-11-36
(A) Hardly (Y) Good of kind (C) **Good thriller**

**Bohemian Girl, The** (Laurel and Hardy) (MGM) Very funny nonsense comedy, with real story, elaborate sets, and with Laurel & Hardy antics at their best and some new ones added. Favorite melodies of the opera pleasantly played and sung. Cheapened by pocket-picking and burlesque infidelity as laugh sources. 2-25-36
(A) Good of kind (Y)(C) **Very amusing**

**Ceiling Zero** (Cagney and O'Brien) (Warner) Utterly smart-aleck, daredevil aviator tricks his pals, seduces women, ruins friends, but finally dies in heroic sacrifice testing out new invention. Loud, wisecrack dialog; cheap, suggestive romance; but tense, vivid picture of perilous mail-transport service. 2-17-36
(A) **Very good of kind** (Y) Better not (C) No

**Charlie Chan's Secret** (Warner Oland) (Fox) Typical and good Charlie Chan story, with Chinese hero solving unusual murder in his original fashion, in a creepy atmosphere of spiritualistic sceances. The veteran actress, Henrietta Crossman, adds much to the quality of the production. 2-17-36
(A) (Y) **Good of kind** (C) Unless too exciting

**Dangerous Intrigue** (Ralph Bellamy, Gloria Shea) (Columbia) Thoroughly unoriginal story of brilliant surgeon losing position and snobbish fiancee, and ending up in factory community as surgeon to the poor and husband to one of them. Well acted, convincingly told, and of genuinely human appeal. 2-25-36
(A) Fair (Y) Fairly good (C) Hardly

**Dangerous Waters** (Jack Holt) (Univ.) Fire at sea, mutinous crew, and crooked financiers fail to prevent hero's rise to ship-captaincy. Heroism less blatant and comedy more comic than in usual Holt film, but the cheap philanderings of the hero's cheap wife make cheap "romance". 3-3-36
(A) Waste of time (Y) No (C) No

**Desire** (Marlene Dietrich, Gary Cooper) (Para.) Mostly skillful crook drama, smoothly played, and with real comedy values. Then, a glamorous seduction and week's liaison furnishes same old "sex-stuff" of a few years ago. Dietrich, absurdly made up, acts typically. Cooper good. 3-3-36
(A) Good of kind (Y) Unwholesome (C) No

**Dressed to Thrill** (Clive Brook, Tutta Rolf) (Fox) Continental comedy, dating from World War, with dual identity of heroine causing the hero considerable distress until he finally learns the truth. Tutta Rolf notably good. Clive Brook utterly miscast, and some of his comedy attempts are pitiful. 2-25-36
(A) Fair (Y) Not the best (C) No

**Every Saturday Night** (Jed Prouty, Spring Byington) (Fox) One of series planned in domestic comedies, supposedly treating family problems. Well-intentioned story of spoiled children and futile father, but dull acting, confused motivation, stupid ethics, and much talk detract somewhat. 3-3-36
(A) Dull (Y) Poor (C) No

**Fang and Claw** (Frank Buck) (RKO) Thrilling, informative record of Buck's expedition to Malayan jungle to bring back animals for American zoos. By ingenious methods, pythons, monkeys, tigers, etc. are captured. Notable for absence of brutal scenes. Excellent photography, good narration, and occasional humor. 2-25-36
(A) **Interesting** (Y) **Excellent** (C) **Good**

**Follow the Fleet** (Fred Astaire, Ginger Rogers) (RKO) Pleasing musical comedy in best vein, with engaging hero as breezy gob winning heroine after amusing complications. Refreshingly novel dances, solo and ensemble singing, wholesome romance, genuine comedy. Good fun. 3-3-36
(A) **Excellent** (Y) **Excellent** (C) **Good**

**Freshman Love** (Frank McHugh, Patricia Ellis) (Warner) Easily most inane and senseless "college" film to date. President's daughter vamps great rowers away from other colleges to win crucial race with jazz band furnishing needed rhythm. Thick with absurdities on college life and administration. 3-10-36
(A) Ridiculous (Y) Useless (C) No

**Ghost Goes West** (Robert Donat, Jean Parker) (UA) English-made farce-comedy of whimsy and satire, with original plot and Rene Clair direction (but not his best), about old Scotch ghost doomed to walk till insult by rival clan is avenged. Weakened by clash of banal with the fanciful, but unique. 2-11-36
(A) Fairly good (Y) **Good** (C) Fair

**The Invisible Ray** (Karloff and Lugosi) (Univ) Just another lurid, pseudo-scientific thriller, gratuitously horrible, about scientist who discovers fantastic deadly ray, goes insane, and starts killing former friends. His mother finally kills him. Karloff and Lugosi exactly as usual. 2-17-36
(A) Useless (Y) Exciting (C) No

**It Had to Happen** (George Raft, Rosalind Russell) (Columbia) Immigrant ditch-digger rises, by cheap smartness and rough-neck heroics, to brazen supremacy in city politics and wins richest woman in New York society. Unplausible and ethics twisted. Usual Raft "acting" and English. 3-3-36
(A) Depends on taste (Y) Better not (C) No

**It's a Great Life** (Joe Morrison, Paul Kelly) (Para) Mildly amusing little picture of two CCC boys in love with same girl until one heroically gives way to the other. Some slight idea of CCC camp life and some really enjoyable singing. Elementary but pleasant program picture. 2-11-36
(A) (Y) Fairly good (C) Fair

**Kind Lady** (Aline MacMahon, Basil Rathbone) (MGM) Opens appealingly as charming play of character. Becomes artificial yarn of humorless crookedness, with unmitigated distress for helpless heroine and audience. Depressing swindle with slight relief at the end. The antithesis of entertainment. 2-11-36
(A) Dismal (Y) Painful (C) No

**Klondike Annie** (Mae West) (Para.) Brazen box-office bid with the old sex stuff, Mae West again the glittering, mouthing vulgarian. Kills her Chinese paramour, flees to Alaska, impersonating grotesquely a religious "sister" who died on voyage. Affront to good taste and decency. 3-10-36
(A) Disgusting (Y) Unwholesome (C) No

**The Lady Consents** (Ann Harding, Herbert Marshall) (RKO) Thoroughly enjoyable problem play, intelligently done by author, director and actors. Very sophisticated and "modern" but dignified. The "other woman's" machinations are convincingly successful, and the conclusion just as convincingly logical. 2-11-36
(A) **Interesting** (Y) Doubtful (C) No

**Lady of Secrets** (Ruth Chatterton, Otto Kruger) (Columbia) Slow-moving but intriguing story of rich girl's long struggle against domineering father. Thwarted by death of her war-time lover, she manages to save her daughter from loveless marriage and wins happiness herself at last. 3-3-36
(A) **Good** (Y) Doubtful (C) No interest

**The Leavenworth Case** (Donald Cook, Norman Foster) (Republic) Feeble murder story of slight suspense or interest. Audience knows murderer who kills with aid of monkey. Chief interest, amusing eccentric spinster who helps weak detective trap killer. Crude, overdone comedy by Warren Hymer. 2-17-36
(A) Mediocre (Y) Perhaps (C) No

**The Lone Wolf Returns** (Melvyn Douglas, Gail Patrick) (Columbia) Smoothly acted Vance story of jewel thief who fell in love with intended victim, and outwits gang aiming at same victim. Detective forces furnish comedy. Original angles lift it above ordinary "button-button" yarn. 2-17-36
(A) Good of kind (Y) Good (C) Little interest

**Love on a Bet** (Gene Raymond, Wendy Barrie) (RKO) Outlandish bet starts hero from New York in underwear and without money, to end up in Los Angeles with money, clothes, and rich fiancee. Artificial and labored fun for those who laugh easily. Acting mostly of slight merit. 3-3-36
(A) Hardly (Y) Prob. good (C) Little interest

**Man of Iron** (Barton MacLane, Mary Astor) (1st Natl) Dull, unconvincing stuff about crude, illiterate shop-foreman promoted to manager! A misfit, but heroism in shop accident makes him vice-president! His irresponsibility and arrogance toward workers bring near strike and riot. So back to shop job. 2-17-36
(A) Poor (Y) Poor (C) No

**The Milky Way** (Harold Lloyd) (Para.) Laughable, crazy farce about milkman hero absurdly developed into champion prizefighter. Lloyd's genius for hilarious situations and pantomime antics evident throughout, but hampered by sound and speech, loud and futile. Menjou miscast. 3-10-36
(A) Good of kind (Y) **Amusing** (C) **Good**

**Modern Times** (Charlie Chaplin) (U. A.) A great film, delightfully amusing, with sound and music but no dialog. Chaplin as same wistful hero seeking his niche in the complex modern world. Same costume, antics, and matchless pantomime, proving Chaplin's silence as potent as Hollywood's speech. 2-25-36
(A) **Excellent** (Y) **Excellent** (C) **Excellent**

**The Music Goes 'Round** (Harry Richman, Rochelle Hudson) (Columbia) Far-fetched song-and-dance hodge-podge, all Richman. Broadway actor goes vacationing, meets river showboat troup nearly broke, saves enterprise and wins heroine. Must like Richman much to like picture a little. 3-10-36
(A) Mediocre (Y) Perhaps (C) Little interest

**Muss 'Em Up** (Preston Foster, Alan Mowbray) (RKO) Vigorous yarn about hard-boiled, unscrupulous detective, feeble police, smooth villainy, and countless suspects. Hopelessly complex mixture of mystery, comedy, romance and poor taste, that leaves audience wondering what it is all about. Overshoots its mark badly. 2-25-36
(A) Only fair (Y) No (C) No

**The New Gulliver** (Russian production) (Amkino) Extraordinary novelty film presenting Swift's classic with one living actor and countless remarkable puppets. Painstaking, thoughtful, striking. But shuddery puppet motions tire, and usual Soviet propaganda permeates and deadens whole. 3-3-36
(A) Novel (Y) Novel (C) Perhaps

**Passing of the Third Floor Back** (Conrad Veidt) (Gau.-Brit.) Excellent filming of famous allegorical drama about mysterious stranger and his influence for good over selfish, unhappy members of London boarding-house, till their awakening is achieved. Some weaknesses but well acted and effective as a whole. 2-25-36
(A) **Very good** (Y) **Very good** (C) Beyond them

**Professional Soldier** (Victor McLaglen, Freddie Bartholomew) (Fox) Crude, tough Marine, hired to kidnap boy king, turns friend, runs amuck in slaughter, and saves his little pal. Much strong human appeal, but largely rough-neck comedy and two-fisted heroics. Bad taste but good box-office. 2-11-36
(A) Depends on taste (Y) Doubtful (C) No

**Return of Jimmy Valentine** (Roger Pryor, Charlotte Henry) (Republic) Newspaper-reporter hero, not over blatant, engineers exciting search for famous crook now incog as highly respected bank president. Lively complications when daughter nearly betrays her father unwittingly, but all ends well. 3-10-36
(A) Good of kind (Y) **Good** (C) Exciting

**Show Them No Mercy** (C. Romero, R. Hudson) (Fox) G-man thriller, to outdo all others, with absurd spots, but packed with suspense, mildly amusing comedy, and makes kidnappers hated and G-men admired. But it seriously overdoes sheer violence and inhuman cruelty. Pushes thrill to unhealthy shock. 2-11-36
(A) Good of kind (Y) Better not (C) No

**Too Tough to Kill** (Victor Jory, Sally O'Neill) (Columbia) Engineer-hero becomes boss of huge tunnel project, long delayed by trickery and foul play of employees "planted" by rival company. Many accidents, but hero finally conquers job, and persistent newspaper heroine. Old-style melodramatic hokum. 2-17-36
(A) Hardly (Y) Harmless (C) Better not

# Among the Magazines and Books

Conducted by STELLA EVELYN MYERS

**School Executives** (January, '36) "Fundamentals of Visual Education," by J. Raymond Hutchinson.

"Visual Instruction is that type of instruction which gives actuality to ideas, concrete rather than verbal imagery, and expression rather than theory. . . . The true conception of the use and value of visual and audio-visual aids must be established to assist in meeting existing educational needs." It is urged that all teachers in active work be given courses, established in their own school system for credit. Eight fields in such a course are specified. A teacher's personal ability is enhanced by such preparation. A "controlled reality" in film study is often necessary.

The necessity for the organization of departments of Visual Education is stressed. A survey in one state of 205 schools indicated 79% possessed lanterns, 48% possessed 16 mm. motion picture projectors, and 39% possessed 35 mm. projectors. Two schools had sound equipment. Harmonious cooperation with the whole school system is all important. Suggestions are made for obtaining materials, and the opportunity of visual departments to interpret the school system to the public is clearly indicated.

**Visual Education News,** (January, '36) "Developments in Visual Education", by Eugene H. Herrington.

Our modern educational objective of purposeful living and experiencing is partially met by the use of still pictures, model houses, and moving pictures. Visual learning as one of the oldest forms of learning is historically treated by references to Egypt, Greece, Rome, the parables of Christ, and the field trips of early tutors. "The activity school has placed new emphasis on visual aids in the classroom. The most modern means of showing pictures is by . . . throwing the picture on the screen . . . The modern motion picture has been called the 'Modern Goliath'. . . . Over one hundred experiments have been carried on in this and foreign countries in efforts to determine the values of visual learning as compared to the auditory and reading methods alone." A composite study was made of all these experiments by a student at Duke University. The analysis reveals that permanence of learning is increased, backward children are aided, and learning is motivated through greater interest, attention, self activity, voluntary reading, and classroom participation. A succinct but comprehensive summary of the Payne Fund Studies is included in the article.

State Superintendent of Public Instruction, Inez Johnson Lewis, is quoted as saying: "The romance and realism of visual instruction when intelligently and skillfully presented will undoubtedly stimulate and make vivid the teaching in the modern school. Visual education is here and it remains for the teachers to refine and utilize the resources available. The motion picture in the classroom has passed the experimental stage, it has proved itself to be an effective teaching aid. The seeing-hearing-doing method is the modern technique in teaching. . . . The time has come now for a definite movement by the teachers themselves to learn the correct technique in the use of visual aids. Every teacher who has pride in doing the best possible job will make it part of this year's program to study the field and discover how the aids may be put to use in the particular subjects for which he is responsible."

**International Journal of Religious Education** (January, '36) "Increasing Motion Picture Appreciation Among Youth," by Elizabeth Watson Pollard.

The theme of the article is expressed in the first sentence, "That children and young people should be aided in analyzing and evaluating the motion pictures which they attend is a most obvious truth." To aid in the analysis, two columns of "Contrasting Elements for Motion Picture Study" are presented. "Commonplace Picture (Clever)" is contrasted with "Picture of Unusual Merit (Artistic)"; "Bad Taste (Slightly lowered tone)" is contrasted with "High Moral Tone (High tone without being moralistic)." "Children may need to be trained to distinguish clearly between vulgar fun and clean fun. We are especially anxious to have the young people under our guidance voluntarily shop for movies of high moral tone. . . . Pictures obviously in bad taste. . . . Mae West pictures and the like, probably have little effect on the young people who attend our churches. Where differing moral standards are clearly recognized, the dangers are at a minimum." It appears to this department that our reasoning and our psychology need to be considerably clarified in this field of film evaluation. Does it mean much for a child to rate a picture as of "High Moral Tone"? Or to call another "Artistic"? Of course, he is guided through discussions, but we wonder if the subjection of the sensitive child nature (even when of High School age) to various kinds of film production is the best means of setting a standard of high moral tone, or of what is artistic! What has become of the Law of Conditioning? The people of any national group reflect the culture of their group; they are so conditioned. To acquire a taste for music, is the child subjected to primitive rhythms and crooning with such an overwhelming confidence in his judgment that we trust

(*Concluded on page* 89)

# The Church Field

Conducted by MARY BEATTIE BRADY
Director, Harmon Foundation, New York City

## Young Peoples' Group Makes Experimental Picture

A DRAMATIC presentation of a true life situation has recently been done in motion pictures by the Young People's Fellowship of St. Stephen's Church, Port Washington, Long Island, in cooperation with The Religious Motion Picture Foundation. The production, entitled "Lost and Found", had its first presentation in the church on February 9, and has called forth considerable interest, not only because of the subject matter and its treatment, but also because it is probably the first film of its kind to be developed by an amateur church group, with a craftsman-like approach.

The film presents an actual occurrence that takes place in a small community and affects the lives of several young people. In the showings which have been held thus far it has fulfilled the purpose intended in holding the interest and stimulating the minds of its viewers to discussion as to the ethics used by "Bill", the local rector and head of the young people's group, in handling a dilemma.

Leading parts in the film have been taken by the members of the Young People's Fellowship. They were directed by Mr. Charles J. Carbonaro, assisted by

**A Scene from "Lost and Found"**

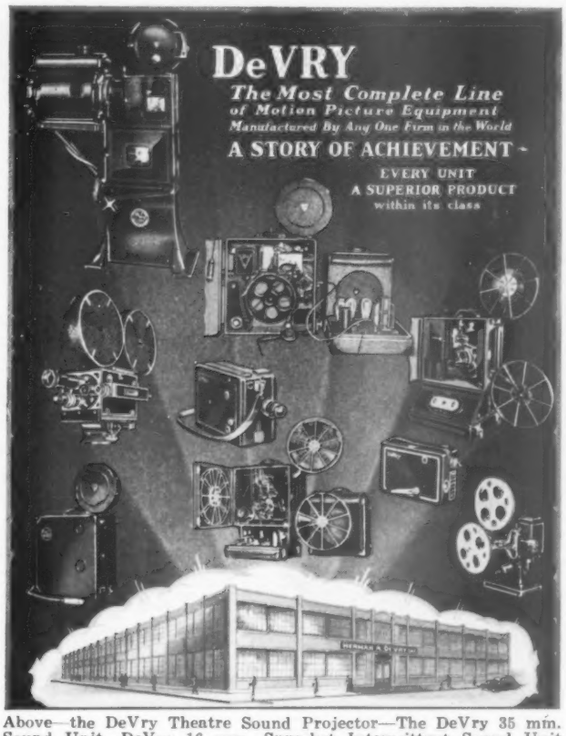
Miss Helen G. Harmon, Vice-President of the Harmon Foundation. They had had some previous experience in dramatic work under the direction of their president, Mr. Carl Krautter, and for this reason, as well as the keen interest in the purpose of such a film, were felt to be an ideal group for making this experiment in motion pictures.

It was intended to begin their work with the writing of the scenario, but because they were nearly all high school students and it was getting into the summer vacation period, the time was too short. A scenario was furnished and from that point the group took up its work. One member took charge of "props"; another acted as script girl; and all were generally helpful in building up a production of a worthwhile nature. An empty gas station in Port Washington furnished the locale of a good deal of the action in the film. In the development of the story the police department and the police station had to be used for some of the scenes, and the proprietor of a tavern gave the use of his establishment for other sequences. The two local newspapers ran off special editions for the photography of progressive news on the robbery of the gas station, an important part of the action. Through the cooperation of the Reverend W. J. Woon, St. Stephen's Church, Port Washington, the Parish House was used for many of the indoor sets. Cars and some of the other props were borrowed from relatives and friends of the members of the young people's group.

The photography of the film was completed in a few week-ends as most of the young people were not available at other times. They threw themselves completely into the production and readily caught the spirit of furnishing visual material on young people's problems in adjusting themselves to life. They have had the technical experience of making a film and achieved values from its subject matter, yet at the same time they have given a permanent and effective service to a large number of people. By EVELYN S. BROWN.

### "Padre Sahib" to Visit United States

Almost three years have elapsed since the Reverend Mott Keisler and his wife, of Lahore, India, took time off from their regular duties as missionaries of the Methodist Episcopal Church to play the leading parts in the motion picture drama of mission life, "Padre Sahib". Since that time the film has been shown to more than five hundred church audiences under the auspices of the Methodist Board of Foreign Missions, but as yet Mr. and Mrs. Keisler have not seen one performance. Returning for a year's furlough this coming spring they look forward to seeing themselves as others have been seeing them for the last two and a half years. "Padre Sahib" was made by Mr. and Mrs. William L. Rogers with the cooperation of Mr. and Mrs. Keisler in the spring of 1933.




Above—the DeVry Theatre Sound Projector—The DeVry 35 mm. Sound Unit—DeVry 16 mm. Sprocket Intermittent Sound Unit—DeVry 16 mm. Triple Claw Sound Unit—DeVry 35 mm. Sound Recording Camera—DeVry "A" News Reel Camera—The DeVry No. 60, 16 mm. Camera—DeVry "E" and "G" Silent Projectors.

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## Among The Magazines and Books

(*Concluded from page 87*)

him to determine what music is of high standard? To be sure, there are classroom discussions, after which the pupil often votes against the accepted standard. How long before hygienists shall advise that young people experiment in the use of foods, notwithstanding the slowly accumulated knowledge through centuries of their effects upon the human body? Is it not the part of wisdom for young folks to be shown that they are the heirs of a rich heritage of standards of taste, conduct, and beauty, which a single person could not possibly evolve during his whole lifetime? The more they can see and appreciate this evolvement, the truer the taste, but does it become the more reliable by an inclusion of poorer standards for the sake of comparison?

To be sure, few pictures are just what we should like for children, and the author gives a number of very helpful suggestions for counteracting effects that might be harmful. Suggestions are made for class work in the study of the best film reviews.

**Intercine** (November, '35)

"The Educational Film in Public Cinemas," by Luis Gomez Mesa. The writer holds that we should be subject to a disillusion if we should have faith in managers of public cinemas putting their screens at the service of education and culture. Hence, he mentions two plans, for obtaining this result. Managers may be compelled to produce a definite minimum footage of educational pictures. Optional to this procedure, competition could be encouraged amongst managers by granting fiscal advantages to those producing the best selected and most useful films.

"Recent Developments in Sound Technique," by Basil Wright. In an experiment carried on under the direction of John Grierson, the comedy, "Pett and Pott," was produced on completely asynchronistic sound principles. Practically all the sound was recorded before the shooting of the visuals. This enabled the workers to concentrate for the first time on the shape of the sound score, the sound band becoming a complementary element, rather than a supplementary element. In "Weather Forecast" the effect was the reverse of impressionistic; the prelude to the storm, and the storm itself, were so built up in contrapuntal sound and picture that the atmosphere was not merely one of tension and excitement but also supremely analytical. This quality of analysis is another example of the value of sound and picture not blankly tied up by synchronized effects. The chief interest of sound here was in its use to determine mood, by adding extra atmospheric qualities to those already in the visuals. In a word, this film demands intellectual concentration from its audiences as well as emotional response.

# Film Production in the Educational Field

Conducted by F. W. DAVIS
Department of Photography
Ohio State University, Columbus

BEFORE any school attempts a film producing program there are always a number of problems which arise concerning equipment and technical data of one sort or another. In this article I shall attempt to list and answer a few of the questions most frequently asked.

*Which camera equipment shall I buy* is probably the most common question and unquestionably the hardest to answer. This is like asking which automobile shall I buy or which radio shall I buy. There are a number of good cameras on the market and like other commodities it is generally true that you get only what you pay for. One must bear in mind one fact however in purchasing equipment for the production of teaching films, namely, that the resulting films will be judged by critical eyes so that cameras which would be suitable for vacation records and home amusement will not in most cases be capable of producing satisfactory teaching films.

The 16 mm. field might be divided into two hypothetical divisions namely; the above mentioned home amusement films and the serious and much more difficult instructional film. For the former class many of the low priced, simple to operate, 16 mm. cameras will suffice. However, for the teaching films, produced for the most part under more difficult conditions, only the best and most versatile cameras should be used.

It must be remembered that the initial cost of the producing equipment is small compared to the cost of the film which will eventually be consumed in the production of finished films. Nothing is more exasperating than to find that after using a certain camera for a while, it has definite limitations which prohibit it from being used at maximum efficiency.

In the nature of the case, a 16 mm. camera can hardly be expected to match the results of a 35 mm. It is wise therefore to consider carefully the advisability of purchasing the camera in the size of maximum efficiency for the purpose intended. The compensation in the ability to produce results will more than offset the difference of $50.00 or $100.00 in the initial cost.

*What lens equipment should I buy?* Again we say that inasmuch as the lens might be considered as the heart of the motion picture camera that one should be content with none but the best. This question is more easily settled however, because all of the well known lenses now on the market will give good results if used properly.

In glancing through a lens catalog we see many focal lengths listed. The size of the image obtained on a film is directly proportional to the focal length of the lens. A 2" lens will give twice as large an image as a 1" lens, and a 6" lens will give twice the image size of a 3" lens. At the same time as the image size increases, our angle of view or field is decreased proportionally. It is readily recognized that this is one method of producing "Close-Ups."

Another method would be to bring the camera closer to the object photographed using the same lens, but the use of various focal lengths is to be desired in some cases, such as photographing a distant mountain or landscape and bringing it closer to the eyes of the audience. A good combination for a modest outlay would be a 1" lens and a 2" lens. A more desirable combination would be a 15 mm., a 1", a 2", and a 4".

Another designation of lenses is by their "F" value, or diaphragm number. As was discussed last month the lower the "F" value the larger the effective area of the lens and the greater is the amount of light admitted. It so happens that a large number of teaching films will be made indoors by means of artificial light. This will mean that at times it is necesary to use a very large aperture (F 1.5, F 1.9, etc.). The 1" F 1.9 lens is a very highly corrected objective and is standard equipment on most cameras. The 15 mm. or wide angle lens for the inclusion of large areas can be had in the F 2.5 model, a very satisfactory lens.

The longer focal length lenses will have a smaller aperture due to their construction. The 2" lens may be obtained in F 1.5 but the F 3.5 model gives sharper images if the speed may be sacrificed. In the 3", 4", and 6" lenses for outdoor work and limited indoor work the apertures rarely go below F 4 or F 4.5.

*Should I buy equipment that will make "slow motion" movies?* Yes, by all means purchase a variable speed camera so that this may be done. There are many times where motion pictures are made of moving apparatus or processes which would show only as a blur when photographed at the standard silent speed of 16 frames per second. By speeding up the camera to 32 or 64 frames per second these processes may be analyzed and studied. This principle is applied to laboratory research in the study of explosions in an internal combustion engine, experiments in physics and other high speed phenomena where pictures are taken at the enormous rate of five to ten thousand per second.

Teaching films in the field of sports and athletic events must utilize the slow motion principle to its utmost. In a recent film produced at the Ohio State University under direction of the Women's Athletic Department to teach the correct form in swimming, the entire production was photographed at 64 frames

(*Concluded on page* 95)

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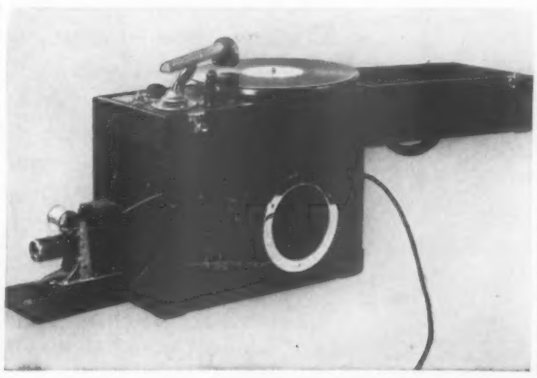

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# School Department

Conducted by DR. F. DEAN McCLUSKY
Director, Scarborough School, Scarborough-on-Hudson, N. Y.

## Biology in the Canal Zone

CHILDREN everywhere love to bring things to the teacher, who is then faced with the more or less acute problem of how to dispose of their offerings. Down here there is such a wealth of material constantly available, with no closed winter season, that only a slight added stimulus of suggestion is needed to start the inflow of curious, interesting or fearful objects collected by our seventh grade crowd. Ample space has been provided for most of the collections, and various arrangements made for the temporary housing of the small creatures brought in alive for study.

Children of the seventh grade are a bit too young to be very reliable on trips; the class period is very short; and transportation for a crowd of 160 is difficult to arrange, so few field excursions are scheduled. For this reason the realia are doubly welcomed for class room instruction. The children need a chance to see for themselves, instead of reading about things in a book. Since the year's work is built around the study of environmental factors, all types of local specimens are made to play their part in laying a broad foundation for future study. Many new terms must be learned, and a more critical attitude developed by close observation.

Does a scorpion sting itself to death? Do the young scorpions devour their parent? A chance is offered to study them in captivity. A snake doesn't have a backbone, does it? The vertebrae have been collected and strung on a wire. What is a vertebrate creature? Where is the turtle's backbone located? Is a whale a fish? Why is a bat not a bird? What are mammals? How do moths differ from butterflies? Isn't a caterpillar a worm? Is it safe to pick up this caterpillar? Aren't some lizards poisonous? Instead of fearing all the creeping, crawling creatures, they learn to make friends of some of them. The praying mantis daintily eats a piece of meat and does not seem to mind his captivity. The "thorn bugs" and leaf insects illustrate nature's mimicry. Iguana eggs hatch without any care and the young can feed themselves. In the plant world the children observe the leaves of schoolroom plants turn toward the sun, and those derived of light grow pale and spindly. A study of seed dispersal follows when the winged mahogany seeds appear and the sandbox pods begin to burst; seeds with burs and seeds with down, and the hardy cocoanut, the voyageur to distant isles. Stalactites from Alhajuela mean more than those defined in the geography book, and the fossils garnered hereabouts give color to the story of geology.

Last week a quite fortuitous occurrence served to illustrate several first principles. The children were the first to note that our handsome jewel fish was on a rampage. She seemed unusually vicious, and closer observation revealed that she was hovering over a cloudlike swarm of some two hundred tiny young ones she had spawned over night, jealously guarding them from the other denizens of the tank. She was aided and abetted in a somewhat bored fashion by her mate, and they had already done to death one large inoffensive-looking fellow inhabitant, who was gasping out his last feeble breath. The mother lunged viciously at any unwary intruder who ventured near the corner of the tank pre-empted for a nursery, and was concentrating on a hapless small turtle who had innocently dived down for a leisurely prowl on the sandy bottom and who dared not now put forth his head or tiny claws to essay regaining the comparative safety of the upper reaches.

When we prepared to remove the tiny babies for closer observation the mother fearlessly attacked both

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net and the hand that held it, yet did not seem distressed when most of the swarm were gone. The tiny, speckled fish were scarcely visible against the background of sand. After a few days time it was noted that many had died and many unwary ones, too, had been picked off by hungry prowlers. Then the question arose as to what would happen had none of the young ones died.

This "blessed event" proved highly interesting to the class and led to discussions about parental care,

Courtesy of Everett B. Sackett

**Seventh Grade General Science Pupils Performing an Experiment**

protective coloration, the survival of the fittest, the balance of nature, and so forth.

Naturally this particular illustration does not occur each year. But each year does produce a number of absorbing occurrences to keep alive the interest and break the monotony for classes and teacher both.

By THEODORA CAMPBELL
Teacher of General Science,
Balboa Junior High School

## Wisconsin Visual Instruction Institute

A three-day institute for the training of teachers and administrators in the more effective use of visual aids was conducted by the University of Wisconsin Extension Division at Madison, February 11th-13th. Among the speakers were: Dr. Edgar Dale, of Ohio State University and American Council on Education; Mr. Paul Nelson, of Stout Institute; Dr. Colin G. Welles, Director of Visual Instruction, Milwaukee Vocational School; Mr. Leo P. Schleck, Director of Visual Instruction, Madison Public Schools; Mr. Harold Stamm, of West Allis High School; and Mrs. Helen Thompson, of Emerson School, Madison. Mr. J. E. Hansen and Mr. F. H. Brown represented the Bureau of Visual Instruction on the program. Dean Frank O. Holt, of the Extension Division, addressed the group at the Tuesday luncheon meeting, and Dean C. J. Anderson, of the School of Education, delivered an address on "Problems Facing Those Who Use Motion Pictures for Instructional Purposes" at the Wednesday luncheon meeting.


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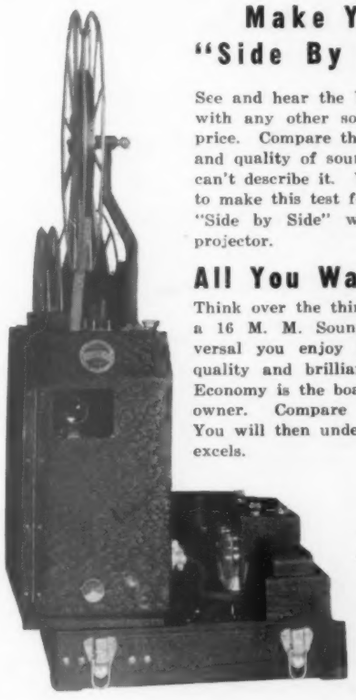

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## A Report on Visual Aids

VISUAL AIDS IN THE SCHOOLS (Bulletin IV, December, '35), Published by the New York State Association of Elementary Principals. Prepared by the Committee on Educational Progress, Visual Aids Division, John J. Jenkins, Chairman.

In 160 pages, an exhaustive treatment is given on "Present Uses and Suggestions for Improvement" in the use of all kinds of visual materials in the state of New York. Somewhat over one-third of the book is devoted to "Visual Aids for the Asking and Making", and the remainder to "Visual Aids Requiring Equipment". Part I includes chapters on "The School Journey", "Charts, Graphs, Diagrams", "Pictures and Picture Collections", and "The Object-Specimen-Model".

Part II presents the most complete description of novel and effective uses of the blackboard, which we have seen. There are suggestions for each branch of learning in the Elementary School, much of the procedure being in the sports spirit. Standards for lantern slides include those of A. P. Hollis, of Weber, and two added by the committee. Ten uses of slides are listed, including the following less commonly given: "Slides are of value when used in a deductive or inductive manner particularly when studying materials where it is desirable to demonstrate, or develop cause and effect relationships." The excellent analysis of Mr. Alfred W. Abrams on training pupils to observe and interpret pictures is quoted. Teachers will appreciate the various demonstration lessons that are fully outlined. Miss Alice V. Keliher in five pages presents a most helpful summary of her use of slides in the First Grade. A demonstration lesson on "Wool" is fully developed, and she gives the unique advantages of the use of slides in this grade under 11 points. Miss Elda Merton in seven pages gives a lesson in Primary Reading based on a single slide, the blackboard projection developed by Miss Laura Zirbes being explained.

The more recent uses of maps and globes, including the making of outline and relief maps, are well treated, and the accompanying use of sand tables. Under "Suggestions to Principals and Teachers for Effective Use of Motion Pictures", we are not surprised to find the following, when we recall the long tutelage of New York State in using projection materials under Mr. Abrams: "The connection or relationship between the film and the school work must be clear to the children before, during and following the showing of a film. It should be understood by all concerned that the film is an educational medium and not a show. Do not use films to excess. Remember that an active intellectual attitude is essential if real learning is to take place."

Sound pictures are appraised and the different experiments performed, with their educational use, are well summarized. The difficulties of a classroom teacher

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in projecting with sound are mentioned, but "with our present social set-up, it is almost essential that schools be provided with 35mm. sound equipment in a booth for auditorium entertainment and group meetings." In classroom use, the following deductions have been made concerning the particular type of films involved in experiments by C. C. Clark of New York University, W. F. Einbecker, John A. Haeseler of Harvard, and Leon J. Westfall of Teachers College.

The experiment of Dr. A. J. Stoddard in Providence, R. I. with large groups has previously been reported in the EDUCATIONAL SCREEN.

This bulletin and other publications of the association are distributed by Rollin W. Thompson, principal of the Roscoe Conkling School, Utica. The price of a single copy is 50 cents. S. E. M.

## Film Production in the Educational Field

(*Concluded from page* 90)

per second in order to study each arm motion, leg action or general form. When the inexperienced swimmer views this film he may see where he is at fault and thereby be in better position to improve his own form.

The standard speed of sound films is 24 frames per second. If the 16 mm. silent film is made at this speed it is possible at a later date to have a sound track printed on the side of the film, and then run as a sound film.

It must be remembered, however, that as the film speed is increased from 16 to 64 frames per second, the raw stock will travel through the camera just four times as fast. Where 100 ft. will record about 4 minutes of action under normal speed, it will record only about 1 minute at the higher speed.


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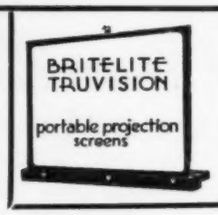


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— WRITE FOR "BLUE LIST" —
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# Current Film Releases

## School Films Prepared from Feature Classics

The well-known motion picture classics, *The Silent Enemy,* produced by William Douglas Burden, trustee of the American Museum of Natural History, and *Nanook of the North,* produced by Robert Flaherty, have been made into a series of short 16mm. school subjects and are presented to the educational field by H. Threlkeld-Edwards, New York City.

The *North American Indian Life* series, based on *The Silent Enemy,* includes three one-reel Episodes for third and fourth year primary grades, depicting the life of "Cheeka, an Indian Boy." For upper grades there are available four subjects on "Indian Tribal Customs and Village Life." The *Eskimo Life* series, based on *Nanook of the North,* consist of four one-reel Episodes on "Nanook, The Eskimo," prepared for third and fourth year grades.

The feature productions from which these classroom films were edited are also available in 16mm., six reels each. In addition to these subjects, Edwards Productions distribute the seven-reel 16mm. sound film, *The Viking,* the story of Captain Bob Bartlett's sealing voyage off the coast of Labrador.

These school versions and teachers' guides to accompany them were prepared by Esther L. Berg, Assistant to Principal Public School 91, New York, and Instructor of Methods of Visual Education at Hunter College. Great care has been exercised to correlate the films with the school curricula, the Guides containing helpful explanatory matter and sugestions for teaching techniques.

## Tate Animated Surgical Films

In the past few years animated motion pictures have been so universally accepted by the medical profession that the advisability of their use is no longer questioned. The Tate Animated Surgical Films, Chicago, announce the availability of a library of animated film subjects in 16mm., from 150 to 400 feet in length, covering the different fields in surgery. This library aims at supplying the surgeon or the classroom with films of authoritative surgical technique — the matter of subject, photography, ethics, and teaching value all taken into consideration. Important details are accentuated and unimportant ones are omitted, thereby condensing footage and shortening projection time, which allows discussion of technique within the short time allowed a speaker on a metropolitan program. These films are supervised and approved by different authorities of the subjects portrayed.

The Tate Animated Surgical Films are now ready for distribution and additions will be listed as they near completion. Any suggestions or requests from surgeons, on a specified subject, will be given due consideration as to the possible production of the film.

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## KEYSTONE VIEW COMPANY
MEADVILLE, PENNA.


### Additions to Garrison Library

Following the recent announcement of the release of *Crime and Punishment* in 16mm. sound-on-film, the Garrison Film Distributors Inc., New York City, now announce the release of three more distinguished sound films. *The Passion of Joan of Arc*, directed in France by Karl Dreyer and synchronized with a musical score and English talk; the German productions of *A Waltz by Straus*, and *Schubert's Fruhlingstraum (Dream of Spring)*, are the three new additions to their *Blue List* of exceptional films. The two German films have super-imposed English titles on the screen. The *Joan of Arc* film, regarded for years as a splendid film for high school and college use, has been highly praised by all who have seen it.

The French production of the life of *Pasteur*, magnificently interpreted by Sascha Guitry, will also be available from this library April 1st. It is accompanied by complete English dialogue titles.

### Two New Industrials

The Otis Elevator Company, which has been using 16 mm. motion pictures for several years, has recently released two new silent films entitled *Alternating Current Motor* and *Riding Skyward*. The first film shows in detail the manufacture and assembly of an elevator motor and is suitable for showings in colleges, technical schools and engineering groups. *Riding Skyward* is an institutional film which depicts the strides made in transportation during the past century and shows how vertical transportation has kept pace with the improvement in building construction. Many interesting types of old elevator equipment are shown introductory to the Automatic Signal Control Elevator, which is so featured as to give a clear conception of its operation.

The films are distributed through the Company's offices and representatives located in approximately 400 cities throughout the world and are available for showings to clubs, colleges, technical schools and other organized groups. A complete list of films, including 12 other subjects, may be had from any branch office or from the Publicity Division at the New York City office.

### A Novel Sport Subject

Coleman Clark, world's foremost exponent of table tennis which is enjoying such widespread popularity, has just made a motion picture on the subject for M-G-M. The reel will be released shortly. For the first time devotees of this fast and fascinating sport will witness the interesting technique of play in both normal and slow motion. The mysteries of spin and trick shots will be graphically revealed.

Mr. Clark was an all-round athlete at the University of Chicago where he was a member of the football, basketball and baseball teams.

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## DeVry Summer School Changes Name

The growth of the DeVry Summer School has reached such proportions that the original name seems no longer appropriate. Last year's attendance showed an increase of over 200%. The Resolutions Committee voted to change the name to The National Conference of Visual Education and Film Exhibition—as more in keeping with the type of program offered and the national character of the attendance. Herman A. DeVry of Chicago will continue to sponsor the Conference, but it will no longer bear his name, and because, more and more, it becomes a symposium for the showing and discussion of the better non-theatrical films of all producers, the word National is more appropriate.

As a National Film Exhibition, the Conference offers an unrivaled opportunity for teachers and advertising men to view in one place the outstanding films of the year—and to compare notes on the desirable features of Industrial and Educational films considered in the light of modern pedagogical and sales technique.

The next meeting will be held June 22nd to 25th at Chicago. As this is the week before the N. E. A. at Portland, teachers will take advantage of the reduced rates and stop over privileges.

## S. R. Burns of International Projector Dies

Samuel R. Burns, President of the International Projector Corporation, Secretary and Vice-President of General Theatres Equipment, Inc., Executive Vice-President of Enos Richardson & Company and the Richardson Manufacturing Commpany passed away in the Post Graduate Hospital, New York City, Thursday morning, March 5th.

Mr. Burns was a Fellow of the Society of Motion Picture Engineers, and at one time President of the Nicholas Power Company, Inc. He was connected with the motion picture industry for the past twenty years. S. R. Burns was born in New York City in 1882. He served with the 107th Regiment on the Mexican Border and was a member of the 7th Regiment Veterans' Organization. He was also a member of the Lodge of the Temple, No. 110, F. & A. M., Jersey City, New Jersey, and the Forest Hill Field Club, Bloomfield, New Jersey.


*Approved!*

Our plan for schools recently presented at the N.E.A. Convention in St. Louis has been approved by authorities on Visual Education from various sections of the country.

The availability of suitable 16 mm sound films for recreation and classroom use and the sturdy and dependable RCA projector have solved a long-standing and vexing problem.

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# Here They Are

A Trade Directory for the Visual Field

## *FILMS*

**Bray Pictures Corporation** (3, 6)
729 Seventh Ave., New York City

**Eastin 16 mm. Pictures** (6)
(Rental Library) Davenport, Ia.

**Eastman Kodak Co.** (4)
Rochester, N. Y.
(See advertisement on outside back cover)

**Eastman Kodak Co.** (1, 4)
**Teaching Films Division**
Rochester, N. Y.

**Eastman Kodak Stores, Inc.** (6)
1020 Chesnut St., Philadelphia, Pa
606 Wood St., Pittsburgh, Pa.

**Edited Pictures System, Inc.** (1, 4)
330 W. 42nd St., New York City

**Edwards Productions** (6)
729 Seventh Ave., New York City
(See advertisement on page 94)

**Films Incorporated** (5)
500 Fifth Ave., New York City
(See advertisement on page 95)

**Garrison Film Distributors** (2, 5)
729 Seventh Ave., New York City
(See advertisement on page 96)

**Walter O. Gutlohn Inc.** (5)
35 W. 45th St., New York City
(See advertisement on page 99)

**Harvard Film Service** (3, 6)
Biological Laboratories,
Harvard University, Cambridge Mass.

**Guy D. Haselton's TRAVELETTES**
7901 Santa Monica Blvd., Hollywood, Cal. (1, 4)

**Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 96)

**Institutional Cinema Service, Inc.** (3, 6)
130 W. 46th St., New York City

**The Manse Library** (4, 5)
409 McAlphin Ave., Cincinnati, O.
(See advertisement on page 96)

**Pinkney Film Service Co.** (1, 4)
1028 Forbes St., Pittsburgh, Pa.

**Ray Bell Films, Inc.** (3, 6)
2259 Ford Rd., St. Paul, Minn.

**United Projector and Films Corp.** (1, 4)
228 Franklin St., Buffalo, N. Y.

**Universal Pictures Corp.** (3)
Rockefeller Center, New York City
(See advertisement on page 97)

**Visual Education Service** (6)
470 Stuart St., Boston, Mass.

**Wholesome Films Service, Inc.** (3, 4)
48 Melrose St., Boston, Mass.

**Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

## *MOTION PICTURE MACHINES and SUPPLIES*

**The Ampro Corporation** (6)
2839 N. Western Avenue, Chicago
(See advertisement on page 70)

**Bell & Howell Co.** (6)
1815 Larchmont Ave., Chicago, Ill.
(See advertisement on inside back cover)

**Eastman Kodak Co.** (4)
Rochester, N. Y.
(See advertisement on outside back cover)

**Eastman Kodak Stores, Inc.** (6)
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

**Edited Pictures System, Inc.** (1)
330 W. 42nd St., New York City

**Herman A. DeVry, Inc.** (3, 6)
1111 Center St., Chicago
(See advertisement on page 89)

**Holmes Projector Co.** (3)
1813 Orchard St., Chicago
(See advertisement on page 94)

**Ideal Pictures Corp.** (3, 6)
30 E. Eighth St., New York City
(See advertisement on page 96)

**International Projector Corp.** (3, 6)
90 Gold St., New York City
(See advertisement on inside front cover)

**Motion Picture Screen & Accessories Co.** (3, 6)
524 W. 26th St., New York City
(See advertisement on page 96)

**National Camera Exchange** (6)
5 South Fifth St., Minneapolis, Minn.

**RCA Manufacturing Co., Inc.** (5)
Camden, N. J.
(See advertisement on page 91)

**Regina Photo Supply Ltd.** (3, 6)
1924 Rose St., Regina, Sask.

**S. O. S. Corporation** (3, 6)
1600 Broadway, New York City

**Sunny Schick, National Brokers** (3, 6)
407 W. Washington Blvd.
Fort Wayne, Ind.
(See advertisement on page 92)

**United Projector and Film Corp.** (3, 4)
228 Franklin St., Buffalo, N. Y.

**Universal Sound System, Inc.** (2, 5)
Allegheny Ave. at Ninth St.
Philadelphia, Pa.
(See advertisement on page 93)

**Victor Animatograph Corp.** (6)
Davenport, Iowa
(See advertisement on page 72)

**Visual Education Service** (6)
470 Stuart St., Boston, Mass.

**Weber Machine Corp.** (2, 5)
59 Rutter St., Rochester, N. Y.

**Williams, Brown and Earle, Inc.** (3, 6)
918 Chestnut St., Philadelphia, Pa.

## *PICTURES*

**J. Greenwald, Inc.**
681 Lexington Ave., New York City

**The Photoart House**
844 N. Plankinton Ave., Milwaukee, Wis.
(See advertisement on page 99)

## *POST CARD REPRODUCTIONS*

**J. Greenwald, Inc.**
681 Lexington Ave., New York City

## *SCREENS*

**Da-Lite Screen Co.**
2721 N. Crawford Ave., Chicago
(See advertisement on page 95)

**Eastman Kodak Stores, Inc.**
1020 Chestnut St., Philadelphia, Pa.
605 Wood St., Pittsburgh, Pa.

**Motion Picture Screen & Accessories Co.**
524 W. 26th St., New York City
(See advertisement on page 96)

**Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

## *SLIDES and FILM SLIDES*

**Conrad Slide and Projection Co.**
510 Twenty-second Ave., East
Superior, Wis.

**Edited Pictures System, Inc.**
330 W. 42nd St., New York City

**Ideal Pictures Corp.**
30 E. Eighth St., Chicago, Ill.
(See advertisement on page 96)

**Keystone View Co.**
Meadville, Pa.
(See advertisement on page 98)

**Radio-Mat Slide Co., Inc.**
1819 Broadway, New York City
(See advertisement on page 96)

**Society for Visual Education**
327 S. LaSalle St., Chicago, Ill.

**Spencer Lens Co.**
19 Doat St., Buffalo, N. Y.
(See advertisement on page 97)

**Visual Education Service**
470 Stuart St., Boston, Mass.

**Visual Sciences**
Suffern, New York
(See advertisement on page 96)

**Williams, Brown and Earle, Inc.**
918 Chestnut St., Philadelphia, Pa.

## *STEREOGRAPHS and STEREOSCOPES*

**Herman A. DeVry, Inc.**
1111 Center St., Chicago
(See advertisement on page 89)

**Keystone View Co.**
Meadville, Pa.
(See advertisement on page 98)

## *STEREOPTICONS and OPAQUE PROJECTORS*

**Bausch and Lomb Optical Co.**
Rochester, N. Y.
(See advertisement on page 69)

**Eastman Kodak Stores, Inc.**
1020 Chestnut St., Philadelphia, Pa.
606 Wood St., Pittsburgh, Pa.

**E. Leitz, Inc.**
60 E. 10th St., New York City

**Regina Photo Supply Ltd.**
1924 Rose St., Regina, Sask.

**Society for Visual Education**
327 S. La Salle St., Chicago, Ill.

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### REFERENCE NUMBERS

(1) indicates firm supplies 35 mm. silent.
(2) indicates firm supplies 35 mm. sound.
(3) indicates firm supplies 35 mm. sound and silent.
(4) indicates firm supplies 16 mm. silent.
(5) indicates firm supplies 16 mm. sound-on-film.
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